Crewel Twists
Fresh ideas for Jacobean embroidery

HAZEL Blomkamp

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HAZEL BLOMKAMP has dabbled with all the needlecrafts since childhood. When her children were babies she developed a passion for embroidery to break the tedium of life with toddlers, using it as her evening reward for having got through the day with her sanity intact. Her children are now young adults and she still embroiders in front of the television every night. She has been designing for the past 18 years. Preferring to design projects which appear to be traditional, she pushes the boundaries by introducing other forms of needlecraft into traditional techniques, exploring further in everything that she does. Along with designing, she runs a busy website from home. She teaches at her home studio, in Pietermaritzburg, KZN, and travels throughout South Africa and to Australia teaching embroidery and fine beadwork. She is a regular contributor to South African and Australian embroidery magazines and is a columnist for South African Stitches Magazine.

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Introduction

Crewel embroidery has been around in one form or another for at least a thousand years. Jacobean embroidery is the term used to describe the 17th century style of crewel embroidery that developed and flourished in England during the reign of King James I. Mostly referred to nowadays as Jacobean, this style of embroidery is instantly recognizable and characterized by its use of exotic plant and animal shapes. Whether you refer to it as crewel or Jacobean, this free form of surface embroidery has endured and is still popular among needle artists working in the 21st century. Traditionally worked with crewel wool on a cotton or linen background, there is no reason why it should still be done this way. There is every reason to use the variety of fabric, threads and beads available today to update techniques and inspire embroiderers to explore their creativity while working loosely within the confines of crewel work styles. Because of the nature of the fanciful objects and the tradition of using a large variety of stitches in one project, it is a style of embroidery that lends itself to endless creative expression. This book is the result of two decades of experience in designing and teaching Jacobean embroidery. It aims to show needle artists how to be creative with threads, beads and alternative stitches, borrowing techniques from other forms of needlework, and still producing a product that is typical of the crewel or Jacobean style of embroidery.

- The first two projects deal with the inclusion of beads and metal threads to add sparkle and texture to your work. I have introduced bead embroidery stitches, along with a variety of bead sizes and bead shapes. The bead colours and finishes available in the 21st century mean it is possible to encrust your design without making it gaudy and overdone.
- In the next section, the first project is worked in monochrome. Making use of a variety of threads and beads, all within the same colour range, and borrowing from techniques employed in needle-made laces, the design is defined by means of texture. The second design continues the theme, but with the introduction of delicate shades of colour.
- In the third section, the embroidery has been worked along more traditional lines, making use of what are my favourite stitches in embroidery. Apart from shading and satin stitch, the many variations of trellis couching are used to provide texture and interest.

Any person who has embroidered for any length of time is likely to have walls that are filled with framed embroideries and to this end I have chosen to display the completed works in ways that are not only decorative, but are useful in the home. These ideas are provided for your inspiration. I hope that my goal is reached and that you will be truly inspired.

HAZEL Blomkamp
General tips

YOU MUST BE ABLE TO SEE PROPERLY

One of the most common inhibiting factors for embroiderers, especially those of a certain age and older, is not being able to see properly. When one is doing fine work, being able to see properly is of particular importance. Optometrists' machines are set to magnify at about waist level. This does not work for embroidery because you will generally hold your work at chest level. When you visit your optometrist, take a piece of your work with you so that your spectacles can be made to suit your working style. The best spectacles are bifocals with the bottom part of the lenses being made to magnify by two or three times at chest level.

As long as you explain carefully that your spectacles need to give you excellent vision while you are holding your work quite close, you should get the result you want – even if it happens the low-tech way with a pair of old-fashioned frames on your nose, and the optometrist putting different combinations of lenses into the slots. Remember to shout stop when you can see your stitches perfectly, and you will end up with one pair of spectacles that works for everything, except walking down stairs. Alternatively, you can have a separate, dedicated pair of needlework spectacles made in the same way. If you are younger than me and have perfect eyesight, you can ignore all of the above.

GOOD LIGHT

No matter what your age and the state of your eyes, you should always embroider in a well-lit environment. Without a good light you will be restricted to working during daylight hours only. My favourite light used to be an ordinary metal lamp with a 100-watt bulb. However, for some reason, it has become almost impossible to buy reading lamps that will accommodate a 100-watt light bulb.

Most lamps have plastic fittings and can only take a 60-watt light bulb. This is not bright enough but if you put a 100-watt bulb into these lamps, the fittings will burn up. So, the best is now a 50-watt halogen light. Most good halogen lights come with two settings – 35 and 50-watt. Don't be persuaded to buy one that only emits 35-watts; it's not bright enough. Working under a halogen lamp can be hot, particularly in summer, so either work near an open window or have a fan blowing onto you.

KEEP YOUR FABRIC TAUT BY WORKING IN A HOOP

This improves the tension of your work and stops the fabric from puckering. The best hoop is a plastic one with an inner ring that has a lip at the top. If you use it properly, the lip on the inner ring creates a 'dog leg' which means that the fabric does not loosen. It is important that you remove the fabric from the ring when you are not working, so that your finished product does not end up with a permanent crease. If you like to work 'hands free', use a hoop stand. The best stand to use is one that has a clamp on an adjustable arm. As it will accommodate any hoop size.

MAKE A FABRIC GUARD

No matter how often you wash your hands, your skin secretes natural oils that will be deposited on your embroidery while you are working. If your threads are colourfast, this is not a problem because you will be able to wash your work once it is complete.
However, almost without fail, a grubby ring will form at the place where the fabric meets the outer ring of the hoop, and sometimes it won’t wash out, no matter what you use. To guard against this, make a fabric guard.

Cut a square of fabric (poly cotton sheeting works well) about 15cm (6in) larger, all around, than the hoop you are using. Find a round object with a diameter about 6cm (2½in) less than the diameter of your hoop. I usually use a dinner or side plate. Place it in the centre of your square of fabric and draw around it. Cut out the inner circle so that you end up with a square that has a round hole in the middle. Place this over your embroidery fabric with the working area exposed.

Make sure that the hole in the guard is approximately in the centre and put on the outer ring in the normal way. If you neaten all the raw edges with zigzag stitch or an overlocker, you will have a fabric guard that lasts for years. I have one for each size of hoop that I own.

**USE TALCUM POWDER ON YOUR HANDS**

Our grandmothers used to put talcum powder on their hands when they were knitting and that was a very clever thing to do. Even if you use a fabric guard, those pesky natural oils on your hands will still cause problems, particularly if you are stitching with white thread on white fabric.

Dipping your fingers into a bowl of baby powder every time you retread your needle absorbs anything that is left after you have washed and dried your hands. You may be left with a residue of powder on the embroidery, but this will rinse out, unlike the grimy spots left by your fingers.

**KEEP YOUR THREADS TIDY**

The best way to do this is to wind the threads onto cards and keep them in plastic storage boxes made to hold floss cards. I have heard arguments against this method, but it works better than anything else.

I have found. If the cards cause kinks in your thread, run them through a thread conditioner before you thread them onto the needle.

**UNPICK**

Don’t leave bad stitching and untidy work where it is. Others may not be able to spot your mistake, but you will always know it is there and never be satisfied with your finished project. If you find that unpicking is demoralising, don’t do it straight away. Move on to another section of the embroidery and come back to the unpicking when you can face it.

**USE A THREAD CONDITIONER**

It strengthens your thread, makes silk and rayon threads less lively and delays the stripping of metallic thread. Beeswax is good, but the best is a silicone thread conditioner, as it leaves no residue.

**THREADING NEEDLES**

The best way to thread a needle is to ‘needle the thread’. Snip the thread with a sharp pair of scissors to get rid of any fluff, tightly squeeze the threading end between the thumb and forefinger of your left hand (right hand if you are left-handed), leaving only a very small tip showing. Make sure that the eye of the needle is facing upwards and slide it over the thread. It works every time.

**USE SUPERGLUE**

I don’t like using a thimble, but find that a hole develops in the tip of the finger that I use to push the needle through the fabric. Murphy’s Law dictates that on every third stitch, the back of the needle will go straight into that hole and the pain will cause me to go straight through the roof. I place a blob of superglue on that spot, hold my finger in the air for a few minutes and let it dry. Once that blob is dry, it will be rock hard and a needle will not penetrate it. It peels off after a few hours. I promise it’s only in cartoons that superglue victims have to be taken to the emergency room with glasses stuck to their foreheads.

**START YOUR STITCHES WITH A KNOT**

Yes, a knot. This is the 21st century. We do embroidery for our pleasure, not to be judged. While the back of your work should not look like a bird’s nest, it no longer has to look the same as the front, particularly if it is going to be displayed in a way where the back will never be visible.

**UNTANGLING A KNOT**

Use two needles to untangle a knot. Your fingers are too large to do the job.

**TAKE IT SLOWLY**

Some embroiderers can work quickly while maintaining a high standard of work. Most can’t. It’s not a race and if you work at the speed of a train going somewhere in a hurry, it will show in your work. The pleasure of embroidery is in the journey, not the destination. Focus on the pleasure of working a small area without worrying about the bigger picture.

**ARM’S LENGTH**

As an embroidery teacher of many years’ standing, I find that it is more difficult to teach a perfectionist than a mere mortal. While embroidery involves the pursuit of perfection, one has to accept that anything that is handmade will inevitably have imperfections. While stitching, you are necessarily focusing on a few square centimetres or inches and sometimes you have to hold your work away from yourself to be objective. Work the stitches to the best of your ability; but you make it so difficult for yourself if you try to be perfect. If it looks good from arm’s length, then it is good enough.
Materials

FABRICS
Embroidering a project that will be used in your home often requires a heavier fabric than you would use for household linen and framed pictures. Projects that are not displayed under glass should be worked on fabric that can be washed often and to this end you need to choose it carefully. Assume that fabric is likely to shrink and that the colours may run. Always wash your fabric first.

Hopsack
Called hopsack because of its loose construction and similarity to the original flax sacks used to carry hops, this fabric is 100 per cent cotton. I used light hopsack with a weight of 190gsm for the projects in this book. It is heavier than many of the fabrics used for embroidery, and is ideal for soft furnishings and other home embroidery. The natural look of the fabric, sometimes with unbleached seeds still intact, makes it appealing for traditional styles of embroidery.

Dupion silk
The most luxurious of all fabrics, natural silk makes a fine background for embroidery. It does, however, come with some drawbacks. It is coloured with vegetable dyes, which are not colour fast. Therefore, when you are using silk fabric you should wash it in cold water using organic soap. Rinse it until the water is clear. Only then should you trace your design onto the fabric and commence stitching. Another drawback that results from vegetable dyes is that the fabric may fade. To this end, your finished product should never be displayed in direct sunlight. Silk tears easily and you should be gentle with it when stitching.

TIP
You spend many hours working on a project. Use the best quality materials that you can afford.

Cotton quilting fabric
Small projects that require a medium-weight fabric can be worked to good effect on good quality cotton quilting fabric. It washes well, does not lose its shape and has a weave that is close enough for fine stitching. As with all fabrics, you should rinse it before you use it to guard against shrinkage. I have used a patterned quilting fabric.

Cotton voile
It is advisable to use a backing fabric for most projects. This provides stability and a place to end off your stitching. Lightweight and smooth, cotton voile in either white or ecru is the perfect fabric to use. It is unlikely to shrink but you should, nevertheless, take the precaution of rinsing it in cold water before you use it. Once it is dry and pressed, cut a piece to the same size as the embroidery fabric. Tack the two pieces together with horizontal and vertical lines through the middle and machine stitch around the edge to prevent fraying.
**THREADS AND THEIR NEEDLES**

Endeavour to use quality threads for embroidery. Their dyes should be colourfast, they should not break easily and should not develop fluff-balls while you are working with them. The threads used in this book are available worldwide and fulfil these criteria.

**Stranded cotton**

Usually six-stranded, this thread comes in skeins of 8m (8½yd). It has a lustrous sheen and you can embroider with as many strands as you wish, depending on the texture you wish to achieve. It is ideal for fine work. This book uses stranded cotton from the DMC and Anchor ranges. Use a size 9 or 10 embroidery needle when stitching with stranded cotton.

**Rayon thread**

Usually four-stranded, this man-made fibre makes a shiny thread that is ideal for adding texture and dimension to your work. It is inclined to be lively, but can be tamed by running it through a thread conditioner. This book uses rayon thread from the Anchor Maritt range. Use a size 6 or 7 embroidery needle when stitching with rayon thread.

**Perle thread**

This twisted thread is available in a variety of sizes and colours, with a sheen that is remarkably effective. It is easy to work with and provides alternative texture to your work. This book uses sizes 8 and 12 perle thread from the DMC range. Use a size 26 chenille or a size 28 tapestry needle when stitching with perle thread.

**Lace-making thread**

This book uses DMC Special Dentelles 80 for some needle-lace stitches. Similar to perle, it is a twisted thread with a light sheen. Because most needle-lace techniques are based on detached buttonhole stitch, the thread tangles easily. To guard against this, run it through a thread conditioner. Use a size 28 tapestry needle when stitching with Special Dentelles.

**Metallic thread**

Although manufactured from 100% polyester yarn, metallic threads have the appearance of metal and are guaranteed to add an exciting dimension to your work, particularly when used in conjunction with beads. These threads shred easily so you should work with short pieces and rethread often. Use thread conditioner, which provides lubrication and protection. This book uses metallic threads from the DMC Light Effects range. You should use a size 20 or 22 chenille needle when stitching with metallic threads.

**BEADS**

When adding beads to your embroidery, seek out the best beads that you can find. Seed beads come from many countries and many different factories. Many of them are badly shaped, of uneven sizing and with holes that are off-centre. Using inferior quality beads ruins the effect of your work. The best beads come from Japan and this book uses beads from the Miyuki range of Japanese seed beads.

Bead sizing is determined by the number of beads that fit into an inch; so, as is the case with counted thread linens, the higher the number, the smaller the bead. In this book we use sizes 15°, 11° and 8° round rocailles, #1 (3mm/⅛in) bugle beads and 3mm (⅛in) Czech fire-polished beads.

As a general rule, beads are attached to fabric using stranded cotton, the colour of which should be similar to the shade of the bead. It can be useful, however, when working with transparent beads, to attach them with a completely different coloured thread. In this way, you can alter the colour of the bead to create additional shading.

Because the holes in the beads are small and you will need to pass the needle through, sometimes more than once, you have the choice of using a bead embroidery needle or a size 12 quilting needle. My preference is for the quilting needle. It is short and bends less. Both needles have an extremely small eye so you should use only one strand of thread, which you then double over for extra strength.
Tools

These are the basic tools required to complete all the projects in this book.

**CUTTING**
- Large dressmaking scissors for cutting fabric
- Small, sharp scissors for cutting thread

**TRACING**
- A light box for transferring designs onto fabric used in conjunction with either a blue tailor’s pen or a soft pencil, or
- Dressmaker’s carbon

**NEEDLES**
- Embroidery/Crewel needles sizes 6 or 7 and 9 or 10
- Tapestry needles sizes 26 and 28
- Chenille needles sizes 20 or 22 and 26
- Quilting needle size 12 or bead embroidery needle size 12
- Size 5 straw or milliner’s needles for bullion knots

**GENERAL TOOLS**
- Embroidery hoops - 20.5cm (8in) and 25.5cm (10in)
- Thread conditioner
- Beading mat or beading tray
- Seam ripper or stitch cutter for unpicking
- Spinster twisting tool for cord making.

Stitch gallery

The instructions in this gallery provide a general guide for each of the stitches. Number of strands, threads or beads used, variations and other specifics are described in the notes for each project.

**CREWEL STITCHES**

**Backstitch**

Working from right to left, bring the needle up a stitch length before the end of the line you wish to stitch. Go in at the end of the line, coming up again a stitch length away from the beginning of the stitch you are working. Repeat as necessary, keeping your stitch length as even as possible.

**Bokara couching**

Starting at the top of the shape, bring the needle up on the left. Go into the fabric on the right. Couch back along the laid thread, placing the stitches where you want lines to form. Fill the shape with laid and couched lines, which should be close with no fabric visible.

**Buttonhole and blanket stitch**

These two stitches are formed in the same way. The difference between the two is that buttonhole stitches are placed close together while blanket stitches have gaps between them. Working from left to right, bring the needle up on the bottom edge where you require the ridge. Take the needle in at the top edge, and out again at the bottom edge, with the thread looped under the needle. Pull through and repeat as required. Secure at the end with a small couching stitch over the last one at the ridge edge.

**Overlapping buttonhole stitch**
Referring to the diagram, stitch your first line of buttonhole stitch as normal (aqua stitches). Start the next row, (depicted as mint green), slightly above the ridge of the first row. Go into the fabric at the same level that you went into the fabric when stitching the first row, coming up at the bottom of the new row with the thread looped under the needle and pulling through. For the third and subsequent rows (true green) start each row slightly above the ridge of the previous row. Go into the fabric immediately above the ridge of the first row with the thread looped under the needle and pulling through. Repeat as required.

**Bullion knot**

Come out of the fabric at the start of the space you wish to fill and go in again at the end of that space. Come out again at the start of the space and don’t pull the needle all the way through the fabric. Twist the thread around the needle as many times as you require. Holding the twists with the thumb and forefinger of your left hand, pull the needle through. Pull the working thread until the knot lies flat and take the needle back into the fabric at the end of the space.

**Cross stitch trellis**

Using thread shade no. 1 (pink), work a layer of pairs of long straight stitches across the area. These can be horizontal or diagonal. Work another layer (blue) of pairs of long straight stitches that are placed at right angles to the first layer. Using thread shade no. 2 (yellow), work small, straight couching stitches over each thread of the intersections of the threads. Work from the outside into the middle of each intersection, each stitch going into the same hole.

**Couching**

Use two threaded needles. Bring the first one up at the beginning of the line and lay it down. Catch it down with small stitches placed at intervals along the line. These stitches should not have a tight tension.

Bring the needle up on the line and pull through. Take the needle back into the same hole, loop the thread under the needle and pull through. Staying inside the loop, go back into the same hole, loop the thread under the needle and pull through. Repeat as required and catch the last loop with a small couching stitch.

**Detached chain stitch (lazy daisy)**

Bring the needle up on the line and pull through. Take the needle back into the same hole, loop the thread under the needle and pull through. Catch the loop with a small couching stitch.

**French knots**

Bring the needle up through the fabric, twist the thread over the needle once or twice and tighten. Go back into the fabric just next to where you came out. Pull the twists that are around the needle down to the bottom. Hold the thread and pull the needle through to form the knot.

**Heavy chain stitch**

Make a small backstitch at the beginning of the line. Bring the needle up below the backstitch, go under the backstitch and back into where you came out to create a loop. Bring the needle up below the loop you have just made and make another loop through the backstitch. Bring the needle up below the loop you have just made and make a loop through the first loop. Continue by bringing the needle up below the loop just done and making a loop through the second last loop you made.

**Long and short stitch**

Work with one strand of thread. Starting in the middle of the shape working first to the right and then returning to the middle and working to the left, stitch the darkest colour at the base first. Work straight stitches of random lengths from top to bottom fanning the stitches so that they favour the centre. Change to the medium colour thread for the next row, which is started slightly above the darkest colour. Work the stitches going into the fabric between the threads in the previous row. These stitches should also be of random lengths, making them alternately long and short on both ends. Change to the lightest colour for the top row. Following the top outline of the shape, work the third row going into the fabric between the threads in the previous row. These stitches should also be of random lengths, with the ragged edge at the bottom of the row.
**Loop stitch**

Come up in the middle of the line that you wish to cover. Go in at the top. Come up directly below, on the bottom line, go under the first stitch and over the loop of thread and pull through. Go in at the top. Come up at the bottom and go under the second stitch, over the loop of thread and pull through. Repeat as required. If the rib that is created is not sitting where you would like it to be, it can be moved by adjusting the tension of the stitches.

**Portuguese stem stitch/Portuguese knotted stem stitch**

Starting at the beginning of the line, come up through the fabric, go in on the line a little way along and come up on the line halfway back. Pull through. Working towards the beginning of the line, whip the stitch twice. Moving away from yourself, make another stitch the same length as the first. Come back up at the end of the first stitch. Working towards yourself again, whip the first half of the present stitch and the last half of the previous stitch together, twice. Repeat as required.

**Raised stem stitch**

Working from left to right, create a straight stitch ladder which forms the basis of this technique. Working from right to left, bring your needle up slightly past the last straight stitch in the ladder. Go over and under the straight stitches in continuous lines.

**Raised chain stitch**

Work a ladder of straight stitch over the area. Come up at the beginning of the ladder in the centre of the first bar. Go over and weave under the bar to the left. Bring the thread around the front and to the right, go under the bar and over the thread. Pull through to form a small knot.

**Rhodes stitch**

Traditionally used in canvas work and stitched on a square grid, work this stitch on a circle. Come up at the top and divide the circle equally by bisecting it with a straight stitch, going in on the bottom line. Come up at the top slightly to the left of the last stitch and go in at the bottom slightly to the right of the previous stitch. Repeat until you have filled the circle moving counterclockwise around the edge of the circle, as indicated.

**Rope stitch**

Not to be confused with twisted chain stitch, which is more spread out, rope stitch creates a rope-like effect by taking the needle in higher up than you would for twisted chain when forming the loop. Bring your needle up just to the right of the stitching line. Go back through the fabric slightly to the left and come up again slightly to the right of the line further down, catching the loop. Pull through. Go into the fabric again high up on the left, in the waist of the loop and repeat. Like all variations of chain stitch, when you reach the end, finish off with a small catching stitch.

**Satin stitch**

Satin stitch consists of straight stitches worked closely together over a shape. Bring your needle up at the top, go in at the bottom and come out at the top again. Place your stitches close together so that no fabric is showing. Work over the shortest side so that the individual stitches are not too long. Depending on the shape to be covered, stitches can also be worked on the diagonal.

**Satin stitch leaf**

Starting at the top of the leaf, come out at the tip and do a straight stitch to where the vein of the leaf starts. Thereafter, work a straight stitch on each side. Each pair goes into the same hole at the bottom. Drop down low in the centre to keep a sharp stitching angle.

**Seeding**

Fill the space with small, straight stitches. All the stitches should be done at random and should be of equal length as depicted in the diagram.
Stem stitch

Working from left to right, come up just above the line, go in just below the line and come up halfway back, just above the line. Pull through. When using stem stitch as an outline stitch, come up on the line and go in on the line.

Straight stitch

Trellis couching

Weave (even)

Start with the warp threads (blue), stitching straight stitches, in pairs, from top to bottom along the shortest side. Leave enough space to enable you to differentiate between the pairs. Working at right angles to the warp threads, weave the weft thread (purple) over a pair then under a pair to the other side. Catch the thread in the voile backing to avoid undoing the last stitch and come up next to where you went in. Return, weaving over and under the same warp threads. The next pair of weft thread will be placed under where you went over and over where you went under in the previous pair.

Stitch Gallery

Wheat ear stitch

Working from top to bottom, work a detached chain, starting just below and stretching to the beginning of the line. Place a diagonal straight stitch on each side of this stitch. Come up slightly below, work a loop through all the threads of the straight and detached chain stitches. Place a diagonal straight stitch on each side of this loop. Repeat as required.

Woven circle

Whipped chain stitch

To whip, or indeed back or stem stitch, bring your needle up adjacent to the beginning of the line of stitching. Take your needle and thread over, then under each stitch. It is advisable to use a tapestry needle when whipping. A contrasting colour thread is often effective.

Whipped spider’s web filling

Using thread shade no. 1 (yellow), work a layer of long straight stitches across the area. These can be horizontal or diagonal. Work another layer of long straight stitches that are placed at right angles to the first layer. Work small, straight couching stitches over the intersection of the stitches.
Woven trellis (2)

Using thread shade no. 1 (yellow), work a layer of long straight stitches across the area. These can be horizontal or diagonal. Work another layer of long straight stitches that are placed at right angles to the first layer. Using thread shade no. 2 (orange), work small, straight couching stitches over the intersection of the stitches. Using thread shade no. 3 (purple), weave over and under the shade no. 1 lines. Using thread shade no. 4 (blue) and working at right angles, weave under the first layer of trellis (yellow) and over the weaving that you have just done (purple).

BEAD EMBROIDERY STITCHES

Bead couching

Pick up at least two, but not more than five beads. Lay them along the line that you need to follow, estimate about the width of a bead and go through the fabric. Push the beads to the beginning and couche over the thread after each bead, pulling the line into place as you go. Bring the needle up immediately after the last bead and pick up the next group of beads. Keep going in this way. When you reach the end of the line, go through the fabric, catch the thread in the voile backing fabric and return through the same hole. Run the thread through the whole line of beads, going into the fabric at the beginning and tugging the thread to tighten. This pulls the line of beads neatly into place.

Beaded fly stitch

Start at the tip with a 4mm (3/32in) straight stitch. Come up on the left and go down on the right of the straight stitch, leaving a loop. Come up at the bottom of the straight stitch, catching the loop before you tighten. Pick up a bead and go into the fabric below it, leaving enough room for the bead to sit happily. Leaving a space of about 1mm (1/8in), start the next fly stitch on the left.

Beaded Palestrina stitch

Working from left to right, come up at the beginning of the line. Pick up a bead and leaving sufficient space for the bead, go into the fabric on top of the line coming out below the line. Pull through. Go over and under the thread. Go over and under the thread again in the space between where you went in and came up through the fabric. Make sure the loop of thread is under the needle. Pull through and tighten the knot that forms. Repeat as required. End on a knot and take your thread to the back to end off.

Bead stem stitch

Pick up five beads. Go through the fabric, leaving a loop. Come up halfway back, tighten the loop. Pick up five more beads and go through the fabric, leaving a loop. Come up halfway back and just past the final bead of the first loop you have made. Keep going in this way, making sure that you always come up on the same side of the loop.
STITCHES BASED ON NEEDLE-LACE TECHNIQUES

- Needle-lace techniques are based, in the main, on detached buttonhole stitch woven through either backstitches or previously woven buttonhole stitches.
- The lace patterns are determined by the configurations of groups of stitches and the loops that lie between them.
- Apart from the edges, it is seldom necessary to pierce the fabric with the needle.
- When using these techniques for embroidery, it is necessary to outline each section with small, even backstitches.
- This backstitch is used to anchor the first row of detached buttonhole stitch, the beginning and end of each row and the last row.
- The rows of detached buttonhole stitches, as they are formed, tend to bunch together slightly. It is vital to space the rows properly, always taking into account that once completed, the needle-lace will need to stretch over the section that it covers.
- The stretching becomes noticeable when the needle-lace is anchored to the backstitch at the bottom of the space being covered.
- Because it is difficult to get an even edge, sections of needle-lace are usually outlined.
- Stitches used for outlining are chain stitch, stem stitch, backstitch (all of these stitches can be whipped), or any decorative outline stitch.
- These stitches can be done in the same colour thread or, for best effect, a darker tone of the same shade.
- Needle-lace can also be outlined with bead embroidery stitches.
- Instructions for the needle-lace stitches used in this book follow.

Needle-lace stitch no. 2

1. Outline the shape with backstitch.
2. Choose the longest, smoothest side of the shape for the first row. Come up at the side, approximately level with where the ridge of the detached buttonhole will lie.
3. [Working from left to right, do a group of two detached buttonhole stitches in the first backstitch along the top.] Repeat from [ to ] until you get to the end of the row.
4. Go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch.
5. Working from right to left, do a group of two detached buttonhole stitches into each loop until you reach the end of the row. Snake down to start the next row.
6. When you have filled the space, attach the last row to the backstitch at the bottom by going through the loop and the backstitch immediately below it as you form each detached buttonhole. Whip the backstitches in between to bury the loop. (Refer to the section The last row after needle-lace stitch number 15, on page 31.)

Needle-lace stitch no. 7

1. Outline the shape with backstitch.
2. Choose the longest, smoothest side of the shape for the first row. Come up at the side, approximately level with where the ridge of the detached buttonhole will lie.
3. [Working from left to right, do a group of two detached buttonhole stitches in every backstitch along the top.] Repeat from [ to ] until you get to the end of the row.
4. Go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch.
5. Working from right to left, do a detached buttonhole stitch into the gap between the last two detached buttonhole stitches in the previous row.
6. [Miss a gap and do a single detached buttonhole stitch into the next gap.] Repeat from [ to ] until you reach the end of the row.
7. Snake down to start the next row.
8. [Do two detached buttonhole stitches into the large loops between the detached buttonhole stitches in the previous row. When you reach the end of the row, snake down to start the next row.
9. Do a detached buttonhole stitch in each of the gaps between the two detached buttonhole stitches in the previous row. When you reach the end of the row, snake down to start the next row.]
10. Continue the pattern by repeating the last two rows from [ to ]

Needle-lace stitch no. 8

1. Outline the shape with backstitch.
2. Choose the longest side of the shape for the first row. Come up at the side, approximately level with where the ridge of the detached buttonhole will lie.
3. Working from left to right, do a group of two detached buttonhole stitches in every backstitch along the top.
4. Go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch.
5. Working from right to left, do a detached buttonhole stitch into the gap between the last two detached buttonhole stitches in the previous row.
6. [Miss two gaps and do a single detached buttonhole stitch into each of the next two gaps.] Repeat from [ to ] until you reach the end of the row.
7. Snake down to start the next row.
8. [Do three detached buttonhole stitches into the large loops and one detached buttonhole stitch in the gap between the pairs of detached buttonhole stitches in the previous row. When you reach the end of the row, snake down to start the next row.]

11. When you have filled the space, attach the last row to the backstitch at the bottom by going through the loop and the backstitch immediately below it as you form each detached buttonhole. Whip the backstitches in between to bury the loop. (Refer to the section The last row after needle-lace stitch number 15, on page 31.)
9. Do a detached buttonhole stitch in each of the two middle gaps between the three detached buttonhole stitches in the large loop in the previous row. When you reach the end of the row, snake down to start the next row.

10. Continue the pattern by repeating the last two rows from 9 to 11.

11. Attach the last row to the backstitch at the bottom by going through the loop and the backstitch immediately below it as you form each detached buttonhole. Whip the backstitches in between to bury the loop. (Refer to the section The last row after needle-lace stitch number 15.)

**Needle-lace stitch no. 9**

6. "[Do a detached buttonhole in each of the following two gaps. Miss the next gap.] Repeat from 7 to 9.

7. Go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch.

8. Working back in the direction from which you have come, do a detached buttonhole stitch between each pair of stitches that you did in the previous row.] Repeat from 7 to 9 until you get to the other side.

9. Go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch.

10. Working back in the direction from which you have come, do three detached buttonhole stitches into each of the large loops that form between the stitches in the previous row.

11. When you get to the other side, go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch."

12. Continue the pattern by repeating the last two rows from 9 to 12.

13. When you have filled the space, attach the last row to the backstitch at the bottom by going through the loop and the backstitch immediately below it as you form each detached buttonhole. Whip the backstitches in between to bury the loop. (Refer to the section The last row after needle-lace stitch number 15.)

**Needle-lace stitch no. 15**

1. Outline the shape with backstitch.

2. Choose the longest, smoothest side of the shape for the first row.

3. Come up at the side, approximately level with where the ridge of the detached buttonhole will lie.

4. [Working from left to right, do a group of three detached buttonhole stitches in the first backstitch along the top.

5. Return through the loop that leads up to the group and create a detached buttonhole stitch which lies across the top of the group.

6. Miss the next backstitch to form the loop.] Repeat from 4 to 6 until you get to the end of the row.

7. Go through the nearest backstitch level with the ridge of the detached buttonhole in the row you have just done. Snake down through the next backstitch.

8. Working from right to left, do identical groups into each loop until you reach the end of the row. Snake down to start the next row.

9. When you have filled the space, attach the last row to the backstitch at the bottom by going through the loop and the backstitch immediately below it as you form each detached buttonhole. Whip the backstitches in between to bury the loop. (Refer to the section The last row in the next column.) Do not add the extra buttonhole that lies across the top of the group.

This is the ideal stitch to use for beaded needle-lace.

1. Continue working the detached buttonhole stitches until you reach the bottom of the section that you intend to fill. It does not matter whether you are working a right to left, or a left to right row. For the purposes of these instructions we are going to assume you have worked a left to right row to correspond with the diagram.

2. At the end of the row, instead of snaking through the backstitch, take the needle through the fabric to the other side. Bring the needle up directly below the backstitch at the bottom, just in from the corner on the right.

3. Depending on how far you need to travel to make the first buttonhole stitch in the pattern you may need to whip the first backstitch so that the loop which would otherwise form, becomes lost. In the diagram this has not been necessary.

4. Working from left to right, form the detached buttonhole stitch which goes through the loop by taking the needle through the loop in the previous row and through the backstitch at the same time. Make sure that the working thread is below the tip of the needle.

5. Pull the needle through to form the detached buttonhole stitch, making sure that the lace pulls down and stretches over the shape that you have covered.

6. Whip the next backstitch to lose the loop and create the next detached buttonhole stitch.

**The last row (based on needle-lace stitch no. 7)**

All of the previous needle-lace techniques are based on detached buttonhole stitch and should be finished off in the same way. The last row continues the pattern of the technique and attaches the needle-lace to the backstitch at the same time.
Beaded Jacobean embroidery

The designs in this section employ traditional stitches using stranded cotton, metallic thread and rayon yarn combined with bead embroidery stitches to add luxury and depth. As you journey through this section, you will discover the unlimited colours, lustres and finishes that offer opportunities to achieve effects you have never dreamt of. The translucence of the beads will introduce you to a whole new world of shade and shadow. The bead embroidery stitches are described on pages 26 and 27.
Spring trellis

RECTANGULAR JACOBEAN PANEL

Dimensions: 490mm (19\(^\frac{3}{4}\)in) x 205mm (8\(^\frac{3}{4}\)in)

The original of this design has been mounted in a fire screen specifically made to fit the fireplace in my own home. It can, however, be framed or used to make a bolster cushion. The line drawing for this design is on page 138 and should be photocopied to the correct size.
You will need

FABRIC
700 x 500mm (28 x 20in) hopsack, colour ecru
700 x 500mm (28 x 20in) cotton voile, colour ecru

NEEDLES
Size 12 quilting or bead embroidery needle
Size 10 embroidery needle
Size 28 tapestry needle
Size 5 straw or milliner's needle

THREADS
ANCHOR STRANDED COTTON
1 x 8m (8½yd) skein each of
0042 Very Dark Rose
0043 Very Dark Raspberry
0044 Medium Garnet
0392 Dark Beige Grey
0393 Dark Brown Grey
0842 Light Khaki Green
0843 Medium Light Khaki Green
0844 Medium Khaki Green
0845 Medium Dark Khaki Green
0846 Dark Khaki Green
0869 Very Light Antique Violet
0870 Light Antique Violet
0871 Medium Antique Violet
0872 Medium Dark Antique Violet
0873 Dark Antique Violet
0905 Very Dark Brown Grey
0920 Light Antique Blue
0921 Medium Antique Blue
0922 Light Antique Blue
0968 Very Light Antique Mauve
0969 Light Antique Mauve
0970 Mauve
0972 Dark Mauve
2 x 8m (8½yd) skeins of
0276 Ecru

DMC STRANDED COTTON
1 x 8m (8½yd) skein each of
0436 Tan
0676 Very Light Old Gold
0677 Light Old Gold
3051 Dark Green Grey
3053 Green Grey
2 x 8m (8½yd) skeins of
0934 Black Avocado Green

DMC LIGHT EFFECTS METALLIC THREAD
E436 Metallic Old Gold

BEADS
SIZE 15" MIYUKI SEED BEADS
1 x 4g packet each of
1500026F Matte Silver Lined Olive
1500315 Cranberry Gold Lustre
1500356 Wine Lined Peridot Lustre
1500459 Metallic Olive
1501428 Silver Lined Wine
1501631 Silver Lined Saffron
1501655 Frosted Silver Lined Mulberry
1502441 Cinnamon Gold Lustre
2 x 6g packets of
1502006 Matte Metallic Dark Bronze

SIZE 11" MIYUKI SEED BEADS
1 x 8g packet of
1100315 Cranberry Gold Lustre

SIZE 15" HEX CUT MIYUKI SEED BEADS
1 x 3g packet of
15H0460 Metallic Dark Raspberry

SIZE 8" MIYUKI SEED BEADS
1 x 8g packet each of
80367 Garnet Lined Ruby AB
80641 Rose Bronze SL Alabaster

#1 (3mm/⅛in) Miyuki bugle beads
1 x 4g packet each of
#10453 Metallic Forest Green Iris
#12441 Cinnamon Gold Lustre
#12442 Crystal Ivory Gold

TIP
To prevent your beads from flying around when you are trying to pick them up, use a velour beading mat or a velvet lined tray.

STITCH INSTRUCTIONS
• Use two strands of thread unless otherwise stated.
• Long and short stitch is always done with one strand of thread.
• The design has been divided into sections, each of which is described in detail.
Centre bottom flower

MIDDLE SECTION
1. Using 677, pad the old gold areas which form the top of the middle section with chain stitch. Leave spaces for the leaves at the very top. Using the same thread, cover the padding with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1 mm (1/32 in) between stitches. Using 436, do straight stitches in the gaps left between the buttonhole stitches. Outline the bottom edge with whipped chain stitch using 44.

2. Moving to the central area, do trellis couching using 44. Using the same thread with the colour image as your guide, place three 15°2441 beads over the intersections of the trellis couching, alternating with one #12441 bugle bead. Using 934, stitch one 15°459 bead into the centre of each square.

3. The scallops at the top of the trellised area should be padded with chain stitch using 276. Cover the padding with vertical satin stitch using one strand of the same thread. Outline the top and bottom of this section with whipped chain stitch using 44. Using the same thread, come up in the centre of each scallop. Pick up one 8°567 and one 15°2441 bead. Return down the bigger bead so that the smaller bead holds it in place.

4. Moving to the three semicircles at the bottom of this section:
   - Pad the top semicircle with chain stitch using 42. Using the same thread, cover the padding with continuous buttonhole stitch with the purl side on the upper edge, leaving a gap of approximately 1 mm (1/32 in) between stitches. Using 43, do a straight stitch in the gaps left between the buttonhole stitches.
   - Fill the semicircle below that in the same way, using 43 for the padding and the continuous buttonhole stitch and 44 for the straight stitches that fill the gaps.
   - Pad the bottom semicircle with chain stitch using 44. Using the same thread, cover the padding with vertical satin stitch. Changing to one strand of 43, do trellis couching over the satin stitch, placing a small couching stitch over each intersection.

5. Using 15°459 beads and 846, fill each of the five leaves at the top of this section with beaded fly stitch. Make the stitches about 1 mm (1/32 in) apart and fill the gaps between the stitches with straight stitches using 843. Outline each leaf with backstitch using one strand of 846.

PETALS
1. Each of the coloured blocks inside the next section is filled with satin stitch. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the next row, ensure that the direction of the stitching in each block is placed at right angles to the row above. Starting from the top row, working from left to right, the threads you should use are as listed in the table (top right).

2. The area around the coloured blocks is filled with rows of chain stitch. Start by doing a row adjacent to and outlining the blocks, using 845. Thereafter do a row on the outside line using 843. Fill in the space that is left with rows and half rows using 844. Outline the outer row with a row of stem stitch worked close to the chain stitch. Use one strand of 846.

3. Using 15°459 beads and 846 thread, bead-couch a line of beads in the stitch that lies between the blocks and the first row of chain stitch.

4. The corresponding petal on the other side of the flower is a mirror image of the one you have just done.

LEAVES
1. Bead-couch a row of beads onto each diagonal line that makes up the wide outer border of the leaf. Using 276 thread, come up on the outside edge. Pick up 15°459, 1 x #12441 and 15H460 beads, varying the number of 15°459 and 15H460 according to the length of the line.

2. Using 44 thread, bead-couch a row of beads onto each line that makes up the vein. Use 15H460 and #12441 alternately, varying the 15H460 at the beginning and end according to the length of the line.
3. Couch E436 metallic thread between each of the bead lines.
4. Fill the space left between the border and vein with diagonal satin stitch. Use 276.
5. The corresponding leaf on the other side of the flower is a mirror image of the one you have just done.

LOWER PETALS

1. Fill the centre, solid section with long and short stitch, starting at the base with 44, shading through 45 to 42 at the tip.
2. The scallops that surround this area should be padded with chain stitch using 276. Cover the padding with vertical satin stitch using one strand of the same thread.
3. Outline the top of this section with whipped chain stitch using 44. Using the same thread, come up in the centre of each scallop. Pick up 1 x 8367 and 1 x 152441 bead. Return down the bigger bead so that the smaller bead holds it in place. Couch a line of 152441 beads into the stitch at the base of the scallops.
4. Fill the border with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1mm (3/32") in between the stitches, working with 677. Using E436, work a straight stitch in the gaps left between the buttonhole stitches. Outline the bottom edge of this border with whipped chain stitch using 44.
5. Stitch 15459 beads into the gaps that remain between the two whipped chain stitch outlines.
6. The corresponding petal on the other side of the flower is a mirror image of the one you have just done.

CENTRE LEAVES AT THE BOTTOM

1. Pad the middle section with chain stitch using 276. Thereafter cover the padding with diagonal satin stitch using one strand of the same thread.
2. The adjacent area is filled with rows of chain stitch. Start by doing a row adjacent to and outlining the satin stitch, using 845. Thereafter do a row on the outside line using 843. Fill in the remaining space with rows and half rows using 844. Outline the outer row with a row of bead stem stitch using beads 15459.

FLANKING LEAVES TOP

1. Couch a row of beads onto each diagonal line that makes up the wide outer border of the leaf. Using 276 thread, come up on the outside edge. Pick up 15459, 1 x 12441 and 15H460 beads. Vary the number of 15459 and 15H460 according to the length of the line.
2. Using 44 thread, bead-couch a row of beads onto each line that makes up the vein. Use 15H460 and 12441 alternately, varying the 15H460 at the tip according to the length of the line.

TIP
When padding an area with chain stitch, do the first row around the perimeter of the area. Thereafter do either vertical or horizontal rows of chain stitch in the remaining area.

FLANKING LEAVES SIDES

1. Working in the wider part of the tendril, do a row of chain stitch using 393.
2. Do a row of chain stitch above the completed row using 392. Outline the top of the tendril, adjacent to this row of chain stitch with a line of stem stitch using one strand of 905.
3. Working from base to tip, couch a line of 152006 beads along the bottom line of the tendril.

TENDRILS
The tendrils radiating from this flower at the top, just off centre, and at the bottom left are worked in the same way:
Fruit bottom left

CENTRE
1. Fill the centre of the fruit with double trellis couching. First do a layer of trellis using 436.
2. Place a second layer, immediately adjacent to the stitches you have just laid, using 677.

LEAVES
3. Using the same thread, couch a bead 15/4460 over each intersection, making sure that your couching stitches go over all four threads.

SURROUNDING SEMICIRCLES
The area which surrounds the trellis couching in the centre is divided into two irregular semicircles.
1. Pad the inner semicircle with chain stitch using 972. Cover the padding with vertical satin stitch using the same thread.
2. Pad the outer semicircle with chain stitching using 969. Using the same thread, cover the padding with continuous buttonhole stitch with the purfl side on the outer edge, leaving a gap of approximately 1mm (1/8in) between stitches. Using 968, do straight stitches in the gaps left between the buttonhole stitches.
3. Stitch single beads, 2mm (1/16in) apart to the outer edge, immediately adjacent to the ridge of the buttonhole. Use 15/336 beads.

5. The leaves at the bottom of the fruit are done in the same way, using the same beads. Use 276 to couch the beads into place and 845 for the chain stitch lines.
6. The semicircle at the base of the leaves is filled with raspberry French knots and beads, done in the same way.

Flower top left

CENTRE TOP

1. Each of the coloured blocks in the centre is filled with satin stitch. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the next row, ensure that the direction of the stitching in each block is placed at right angles to the row above. Starting from the vertical left row, working from top to bottom, the threads you should use are as listed in the table.
2. Pad the first line of scallops on either side of the circle at the top of the checked area with chain stitch using 873. Cover the padding with vertical satin stitch using one strand of the same thread.
3. Pad the top line of scallops with chain stitch using 276. Cover the padding with vertical satin stitch using one strand of the same thread.
4. Using thread 44, come up at the bottom of the dip between each pair of scallops and pick up 1 x 8/367 and 1 x 15/2441 bead. Return down the bigger bead so that the smaller bead holds it in place.
5. The circle is a woven spider's web in 44. Outline the spider's web with a circle of bead couching using 15/336 beads. Place a bead of the same colour in the middle of the spider's web.
6. Bead-couch the leaves radiating from the top of this flower. For the veins, use beads 15/459 and #12442. Pick them up alternately, adding between one and three of the 15/459 at the end of the line to make up the length required. For the sides of each leaf, use beads 15/459.

FLANKING PETALS, TOP

1. Using 15/336 beads and 969 fill the central area of each of the four petals at the top of the flower with beaded fly stitch. Make the stitches about 1mm (1/8in) apart and fill the gaps between the stitches with straight stitches using 968.
2. The area around the centre of the petal is filled with rows of chain stitch. Start by doing a row adjacent to and outlining the blocks, using 844. Thereafter do a row on the outside line using 842.
3. Fill in the space that is left with rows and half rows using 843. Outline the outer row with a row of stem stitch worked close to the chain stitch. Use one strand of 934.

**RADIATING PETALS, BOTTOM**

Each of the six petals radiating from the bottom of this flower is done in the same way, using the threads and beads specified in the table, working from left to right (petal 1 through 6).

1. Fill the centre of the petal with long and short stitch shading. Start with 844 at the base of the leaf, shading through 843 to 842 at the tip.
2. The area around the centre of each leaf is filled with rows of whipped chain stitch. Start by doing a row adjacent to and outlining the centre. Thereafter do a row on the outside line and then fill in the space with rows and half rows. Use 6436.
3. Couch a line of 15'459 beads between the shading and the whipped chain stitch.
4. The circle at the bottom of the leaves is a woven spider’s web in thread 44. Outline the spider’s web with a circle of bead couching using 15'336 beads. Place a bead of the same colour in the middle of the spider’s web.

**TIP**

To blend long and short stitch shades into one another so that the shade-changing area is barely visible, place a bead under the finished stitching and run the flat of your thumbnail over the shading, following the direction of the stitching and pressing hard. This crushes the threads, melts the shades together and enhances the sheen.

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**LEAVES**

1. Fill the centre of each leaf with long and short stitch shading. Start with 844 at the base of the leaf, shading through 843 to 842 at the tip.

---

**Centre top flower**

1. Fill the inside of this section with shaded long and short stitch. Start with 970 at the base, shading through 969 to 968 at the top.

---

**GOLD CENTRE**

1. Using 677 and chain stitch, separately pad the two old gold areas which form semicircles between the two big leaves.
2. Using the same thread, cover the padding with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1mm (1/16in) between stitches.
3. Using 6436, work straight stitches in the gaps left between the buttonhole stitches.

**TIP**

Unless you intend to cover long and short stitch shading with trellis couching or needle-lace, only ever use one strand of thread.
LEAVES

1. Fill the centre of each leaf with woven trellis. Use 972 for the first two layers of trellis, 968 for the couching stitches and 45 for the weaving.
2. Fill the area around the centre with rows of chain stitch. Start by doing a row adjacent to and outlining the trellis, using 844. Thereafter do a row on the outside line using 842. Fill in the space that is left with rows and half rows using 843.
3. Outline the leaf with a row of bead couching worked close to the chain stitch. Use bead 15°26F.

PETALS

1. Working from base to tip, start at the bottom of each petal and couch a line of 15°336 and 15H460 beads, varying the number of beads according to the length of the line.
2. Do a line of chain stitch immediately adjacent to the beads.
3. Repeat steps 1 and 2 until you have filled each of these small petals.

1. Fill each of the coloured blocks in the centre with satin stitch, following the thread instructions in the table. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the next row, ensure that the direction of the stitching in each block is placed at right angles to the row above.

2. Pad the scalloped section at the top of this area with chain stitch using 276. Using the same thread, working from the centre out, cover the padding with vertical satin stitch fanning out to each side.
3. Fill the area between the scalloped section and the coloured blocks with bead couching fanning out on each side. Using 276 thread, starting in the middle and working from bottom to top, pick up 1 x 15°459, 1 x #1,244,1 and 1 x 15H460.
4. The bead-couched line on the far left should go all the way to the centre top circle. This will require 1 x 15°459, 1 x #1,244,1 and 7 x 15H460. The same applies to the last bead-couched line on the right. This will require 1 x 15°459, 1 x #1,244,1 and 8 x 15H460.
5. The circle at the top of the scalloped satin stitch is a woven spider's web in 44. Outline the spider's web with a circle of bead couching using 15°336 beads. Place a bead of the same colour in the middle of the spider's web.
6. Pad the double line border on either side of the coloured blocks with chain stitch using 873. Using the same thread, cover the padding with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1mm (1/8in) between stitches. Using E456, work straight stitches in the gaps left between the buttonhole stitches. Outline each side with stem stitch using the same thread. The inner outline goes up to the fanned out bead couching while the outer outline goes all the way up to the beads surrounding the woven spider's web.

<table>
<thead>
<tr>
<th>Petal</th>
<th>Bead couching (vary the number of round beads according to the length of the line)</th>
<th>2-strand bullion knot</th>
<th>1-strand bullion knot</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Using 872, pick up 15°315 followed by #1,244,1 and 15°1428</td>
<td>872</td>
<td>870</td>
</tr>
<tr>
<td>2</td>
<td>Using 869, pick up 15°1655 followed by #1,244,1 and 15°1428</td>
<td>871</td>
<td>871</td>
</tr>
<tr>
<td>3</td>
<td>Using 276, pick up 15°244 followed by #1,244,1 and 15°1428</td>
<td>870</td>
<td>871</td>
</tr>
<tr>
<td>4</td>
<td>Using 872, pick up 15°1655 followed by #1,244,1 and 15°1428</td>
<td>871</td>
<td>871</td>
</tr>
<tr>
<td>5</td>
<td>Using 869, pick up 15°1655 followed by #1,244,1 and 15°1428</td>
<td>872</td>
<td>871</td>
</tr>
<tr>
<td>6</td>
<td>Using 872, pick up 15°315 followed by #1,244,1 and 15°1428</td>
<td>872</td>
<td>870</td>
</tr>
</tbody>
</table>
LEAVES

1. Fill the centre of each leaf with long and short stitch shading. Start with 844 at the base of the leaf, shading through 843 to 842 at the tip.
2. Fill the surrounding area with rows of whipped chain stitch in E436. Start by doing a row adjacent to and outlining the centre. Thereafter do a row on the outside line and then fill in the remaining space with rows and half rows.
3. Couch a line of 15459 beads between the shading and the whipped chain stitch.

CENTRE AND SKIN

1. Fill the centre with woven trellis, using 677 for the first two layers and 392 for the weaving. Replace the normal couching stitch at the intersections with two 154460 beads, stitched on with 972.

Fruit bottom right

2. Fill the large areas of the skin of the fruit with even weaving; use 972 for the warp threads and 969 for the weft threads.
3. Outline the outer edge with stem stitch using 44.
4. Stitch single 15336 beads 2 mm (⅛") apart to the outer edge, immediately adjacent to the ridge of the buttonhole.
5. Fill the circle at the bottom with tightly packed French knots using one strand each of 969 and 972 threaded onto the needle at the same time. When you have completed the knots, stitch an odd number of evenly spaced beads 15336 between the knots.
6. Couch an inner outline of bead 15336 around the skin.

BOTTOM LEAVES

1. Fill each of the three bottom leaves with beaded fly stitch; first the centre leaf, followed by the two side leaves. Use 846 and bead 151631 for the fly stitch.
2. Work straight stitches in 843 between the fly stitches.

TOP LEAVES

1. Fill the centre with long and short stitch shading, starting with 844 at the base, shading through 843 to 642 at the tip.
2. Using one strand of 846 and beads 151631, work trellis couching over the top of the shading, placing a bead over each intersection.
3. Outline the leaf with whipped chain stitch using 846.

Branches and tendrils

Branches and tendrils appear throughout the design and should all be stitched in the same way.

BEAD TENDRILS

Narrow bead tendrils come out of the branches and stems throughout the design. Using thread 392 and 152006 beads, work these tendrils with beaded Palestrina stitch. Always start and end with a Palestrina knot.
RADIATING TENDRILS
Some tendrils radiate from the flowers and branches throughout the design.

1. Working in the wider part of the tendril, do a row of chain stitch using 393.
2. Do a row of chain stitch above the completed row using 392. Outline the top of the tendril, adjacent to this row of chain stitch, with a line of stem stitch using one strand of 905.
3. Working from base to tip, couch a line of 15°2006 beads along the bottom line of the tendril.

FLAT LEAVES
There are six of these leaves emanating from the branches. They are all worked in the same way.

1. Using the image as your guide, start on the left side using thread 3051 and fill the green area with chain stitch padding. Cover the padding with continuous buttonhole stitch with the purf side on the outer edge, leaving a gap of approximately 1mm (1/32in) between the stitches.
2. Change to thread 3053 and work straight stitches in the gaps between the buttonhole stitches.
3. Using thread 392 and beads 15°2006, work the beaded line that runs along the bottom of the leaf with beaded Palestrina stitch. In each case, start and end with a Palestrina knot.

OPEN LEAVES
The twelve open leaves are all worked in the same way.

1. Cover the lines of the outside border with bead couching, picking up 15°1631, 1 x #1453 and 15°2006 beads. Vary the number of 15°1631 and 15°2006 beads according to the length of each line. Use thread 846.
2. Use 276 and fill the inside of each leaf with diagonal satin stitches. Start at the tip with a straight stitch. Start the stitches on either side where the bead lines end and finish on the line forming the vein in the middle of the leaf.
3. Couch a line of 15°2006 beads along the vein where the diagonal satin stitches meet.

SMALL YELLOW FLOWERS

1. Fill the three light, prominent petals with long and short stitch, starting at the base with 676, shading into 677 at the tip.
2. Fill the three darker, recessive petals with long and short stitch, starting at the base with 436, shading into 676 at the tip.
3. Using 436 and working stem stitch, outline one half of each petal.
4. Using 905, come up in the centre of the flower. Pick up one each of beads 8°641 and 15°2006. Go back down bead 8°641 and through the fabric.
5. Bead-couch a circle of 15°2006 beads around the large bead.
6. Work a line of chain stitch in 905 to form the stem.

The background

1. Stitch the diagonal lines forming the trellis with two lines of backstitch. Stitch the darker colour 436 at the top and the second, lighter line right up against the dark stitches using 676. Leave a small gap at each intersection.
2. In the small gap, stitch a 11°313 bead.
3. Work the four petals coming out of the intersection from the middle bead by couching 1 x 15°2006, 2 x 15°26F and 1 x 15°2441 beads on the line. Surround the bead line with detached chain stitch using 44.
4. Stitch the outer line forming the border with two lines of backstitch. Stitch the darker colour on the inside using 436, and the outer line right up against the dark stitches using 676.
5. Stitch single 15°2006 beads 2mm (1/32in) apart along the outer edge, touching the outer line of backstitch.

Next page: Try this design with your own colour scheme.
Midnight meander

MONOCHROMATIC BEADED JACOBEAN DESIGN

Dimensions: 165mm (6\(\frac{1}{2}\))in) diameter

The original of this design has been made into a small cushion mounted in a silver bonbon dish which sits on a dining room sideboard. The cushion stuffings has been injected with cinnamon essential oils, which infuse their scent throughout the room. The line drawing for this design is on page 139.
### You will need

**FABRIC**
- 400 x 400mm (16 x 16in) dupion silk in black
- 400 x 400mm (16 x 16in) cotton voile in white

**NEEDLES**
- Size 12 quilting or beading embroidery needle
- Size 10 embroidery needle
- Size 28 tapestry needle
- Size 5 straw or milliner's needle

**THREADS**

**ANCHOR STRANDED COTTON**
- 1 x 8m (8½in) skein each of 0001 Bright White, 0397 Very Light Grey, 0398 Pearl Grey, 0399 Light Steel Grey, 0403 Black

**ANCHOR MARLITT RAYON THREAD**
- 1 x 8m (8½in) skein each of 0800 Bright White, 0845 Pearl Grey

**DMC LIGHT EFFECTS METALLIC THREAD**
- 1 x 8m (8½in) skein of E317 Metallic Steel Grey

**BEADS**

**SIZE 15° MIYUKI SEED BEADS**
- 1 x 6g packet each of 15°4011 Black Frosted, 15°250 Clear AB, 15°190 Nickel Plated, 15°001 Silver Lined Crystal

**#1 (3mm/⅛in) MIYUKI BUGLE BEADS**
- 1 x 4g packet of #1250 Clear AB

**SIZE 15° HEX CUT MIYUKI SEED BEADS**
- 1 x 3g packet each of 15°4250 Clear AB, 15°4011 Opaque Black

**SIZE 11° MIYUKI SEED BEADS**
- 1 x 4g packet of 11°4011 Black Frosted

**SIZE 8° MIYUKI SEED BEADS**
- 1 x 4g packet of 8°4011 Black Frosted

**TIP**
If you are using black silk, make sure that you rinse the fabric a few times before you start as the colour may run and will discolor your embroidery threads.

**STITCH INSTRUCTIONS**
- Use two strands of thread unless otherwise stated.
- Long and short stitch is always done with one strand of thread.
- The design has been divided into sections, each of which is described in detail.
Flower left

FOUR OVATE PETALS

1. Fill the centre with long and short stitch shading. Start at the base with 399, shading through 398 to 397 at the tip.
2. Taking care to space the beads evenly and using 403, come up inside the shaded area, towards the top. Pick up 1 x 8'401F bead and 1 x 15'401F bead. Return down the 8" bead and through the fabric.
3. Using the same thread, stitch an 11'401F bead in the middle of the shaded area followed by a 15'401F bead towards the bottom.
4. In the outer section of this petal do a line of chain stitch adjacent to the shaded area using 399 thread. Follow that with a line of chain stitch on the perimeter line using 397. Fill the space left in the middle with chain stitch using 398.
5. Outline the outside edge of the chain stitched area with a strand of E317 couched into place with a strand of the same thread. Use two needles for this task.
6. Couch a line of 15'190 beads between the chain stitch and the shading.

WEDGE AND CIRCLES

1. Using 398, cover the calyx with vertical satin stitch.
2. Using one strand of 403, do diagonal trellis couching over the satin stitch; placing a 15'401F bead over each intersection.
3. Outline the sides and bottom of the calyx with bead couching using thread 403 and 15'250 beads. The top edge will be outlined later.

CALYX

1. Using 001, pad the wedge between the two centre ovate petals with chain stitch, then cover the padding with continuous buttonhole stitch with the purplish side on the outer edge, leaving a gap of approximately 1mm (1/32") between stitches. Using E317, work straight stitches in the gaps left between the buttonhole stitches.
2. Fill each of the circles with Rhodes stitch. Use 399 for the bottom circle, 398 for the middle one and 397 for the top circle.
3. Outline each circle with bead couching using 15'250 beads stitched on with 403 thread.

CENTRE

1. Fill each of the blocks in the centre with satin stitch. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the new row ensure that the direction of the stitching in each block is placed at right angles to the row above. Starting from the top row, working from left to right, use the threads as listed in the table above.
2. Using 403, couch lines of black, both vertically and horizontally, between the blocks. Couch the two strands down with one strand threaded onto a separate needle.

3. Using 403, pad the scalloped top border with chain stitch and then cover the padding with continuous buttonhole stitch with the purplish side on the outer edge, leaving a gap of approximately 1mm (1/32") between stitches. Using 800, work straight stitches in the gaps left between the buttonhole stitches.

BOTTOM PETALS

1. Fill the centre with long and short stitch shading. Start at the base with 399, shading through 398 to 397 at the tip.
2. Taking care to space the beads evenly and using 403, come up inside the shaded area, towards the top. Pick up 1 x 8'401F bead and 1 x 15'401F bead. Return down the 8" bead and through the fabric.
3. Using the same thread, stitch 2 x 11'401F beads, evenly spaced, in the middle of the shaded area followed by a 15'401F bead towards the bottom.
4. Using 001, fill the scalloped outside border with chain stitch, then cover the padding with continuous buttonhole stitch with the purplish side on the outer edge, leaving a gap of approximately 1mm (1/32") between stitches. Using E317, work straight stitches in the gaps left between the buttonhole stitches.
5. Couch a line of 15'190 beads between the buttonhole stitch border and the shading.
Flower right

1. Fill each of the blocks in the centre with satin stitch using the threads specified in the table, starting from the top row, working from left to right. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the next row ensure that the direction of the stitching in each block is placed at right angles to the row above.
2. Using 001, fill the scalloped outside border with chain stitch, then cover the padding with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1 mm (1/16") between stitches. Using E317, work straight stitches in the gaps left between the buttonhole stitches.
3. Couch a line of 15"190 beads between the buttonhole stitch border and the blocks.
4. The six lines radiating from the top of this section are worked with bead couching. Using 403, pick up 1 x 15"190, 1 x #1250 and 1 x 15"190.

TIP
Embroidering on black fabric can be very tricky, particularly at night. Make sure that you work under extremely good light.

TOP SECTION

CENTRE PETAL

1. Fill the centre with long and short stitch shading. Start at the base with 399, shading through 398 to 397 at the tip.
2. Using one strand of 403, do diagonal trellis couching over the shading, placing a 15"401F bead over each intersection.
3. Outline the petal with bead couching using thread 403 and beads 15H250.

FLANKING TOP PETALS

1. Fill the centre with long and short stitch shading. Start at the base with 399, shading through 398 to 397 at the tip.
2. Using one strand of 403, do diagonal trellis couching over the shading, placing a 15"401F bead over each intersection.
3. Outline the petal with bead couching using thread 403 and beads 15H250.

BOTTOM LEAVES

1. Couch a row of beads onto each diagonal line that makes up the wide outer border of the leaf. Using 403 thread, come up on the outside edge. Pick up 2 to 3 x 15H250 and 1 to 3 x 15"190 beads. Vary the number according to the length of the line. Using 845, do a straight stitch between the bead lines.

2. Do a line of beaded fly stitch down the middle line of the area inside the leaf. Use 398 thread and 8401F beads. Ensure that you keep the fly stitches at a sharp angle and leave a gap equivalent to the size of the bead between stitches.
3. Fill the gaps between the fly stitches with straight stitches in three different stages. Use 800 for the first stage and place the straight stitches immediately adjacent to the fly stitch at the top of the gap, coming out on the edge and tucking the end of the stitch under the bead line. Use 845 for the second stage and place the stitches under the white straight stitch, tucking the ends under the bead line. In the third stage, fill any remaining spaces with straight stitches using 398.
Fruit (bottom right)

3. Once the surrounding areas have been completed, this section is outlined using E317, couched down with one strand of 403.

TIP
If a bead is uneven, misshapen, sharp or malformed in any way, don't use it. Cull it. Straight into the bin.

CENTRE

1. Fill the centre with long and short stitch shading. Start at the base with 399, shading through 398 to 397 at the tip.
2. Taking into account that the beads should be evenly placed and starting at the wider tip, come up through the fabric in the correct spot, pick up 1 x 8401F and 1 x 15401F bead. Return through the 8401 bead and the fabric. Repeat in the right spot for the second bead group.
3. Coming up at the spot where you will place the next bead group, pick up 1 x 11401F and 1 x 15401F bead. Return through the 11401 bead and the fabric. Repeat three more times in the right spots for the other bead groups.
4. Work two rows of chain stitch around this middle area using 397.
5. Working from the outside edge towards the inside, do two rows of chain stitch using 399.

6. Fill in any remaining space with rows and semi-rows of chain stitch using 398.
7. Couch a line of 15190 beads between the long and short stitch shading and the chain stitch.

Once the surrounding areas have been completed, three sides of this section are outlined with bead couching using thread 403 and 151401 beads. The couching should be done in the ditch between the scallops and adjacent areas.

SCALLOPS

1. Working from the base to the tip of this section, using the threads listed in the table, complete each of the scallops separately but following the same instructions.

2. Using the designated thread, pad the shape with horizontal satin stitches; then place vertical satin stitch over the padding, fanning the stitches slightly towards the centre.

CRESCEINT SHAPE

1. Starting in the middle of the shape and using 403 work vertical bullion knots from edge to edge. They should almost touch on the inside of the curve and finish apart on the outside, fanning around to the ends of the crescent.
2. Using one strand of 001, work smaller white bullion knots between the black ones.
3. Bead-couch around the outline of the crescent, using 403 thread and 15190 beads.

WEDGE AND TENDRILS

1. Fill the small wedge in the junction between the two sides of the fruit with vertical satin stitch using E317.
2. Each of the tendrils is bead-couched using 403 thread and 151401 beads.
Connecting detail

**STEMS**
1. Using 001 and with the colour photographs as your guide, work rows of chain stitch in one half of all the stems and the upper half of the wide tendril springing from the flower on the right.
2. Fill the other half with rows and semi-rows of chain stitch using 599.
3. Outline the grey edges with one strand of E317 couched down with a strand of the same thread.
4. Outline the white edges with stem stitch using 845.

**FIVE LEAVES**
1. Using 001 thread, couch a row of beads onto each diagonal line that makes up the wide outer border of the leaf. Come up on the outside edge and pick up 15°001, 1 x #1250 and 15°190 beads. Vary the number of 15°001 and 15°190 according to the length of the line.
2. Using 845 and starting at the tip with a straight stitch, fill the inside of each leaf with diagonal satin stitches. On each side, the stitches should start at the end of the bead lines and finish at the line forming the vein in the middle of the leaf.
3. Couch a line of 15°190 beads to form the vein where the diagonal satin stitches meet.

**TENDRILS**
Using 403, couch 15°250 beads onto the lines forming the tendrils.
Borrowing techniques from needle-made lace

The two designs in this section have the overall look of Jacobean embroidery. They combine needle-lace techniques with traditional crewel stitches and beads to add texture and interest.
Autumn lace

MONOCHROMATIC JACOBEAN CUSHION

Dimensions: 375mm (14.76in) x 220mm (8.66in)

The original of this design has been used as the top panel in a cushion. It is also a good shape to use under glass in a tray or as a bolster cushion. The line drawing for this design is on page 140 and should be photocopied to the correct size.
You will need

FABRIC
650 x 450mm (26 x 18in) hopsack, colour ecru
650 x 450mm (26 x 18in) cotton voile; colour ecru
650 x 1100mm (26in x 43in) upholstery fabric to complete cushion (optional)

NEEDLES
Sizes 28, 26 tapestry needles
Sizes 10, 6 embroidery needles
Size 5 straw or milliner's needle
Size 12 bead embroidery or size 12 quilting needle

THREADS
ANCHOR STRANDED COTTON
5 x 8m (8½yd) skeins
0276 Ecru

ANCHOR MARLITT RAYON THREAD
2 x 10m (11yd) skeins
1036 Ultra Very Light Tan

DMC SPECIAL DENTELLES 80 THREAD
1 x 5g ball
Ecru

DMC PERLE THREAD
1 x 10g ball each of
No. 12 Ecru
No. 8 Ecru

BEADS
SIZE 15° MIYUKI SEED BEADS
1 x 6g packet of
15°2442 Crystal Ivory Gold

SIZE 11° MIYUKI SEED BEADS
1 x 8g packet of
11°557 Gold Lined Butter Cream Alabaster

#11 (5mm /⅛in) MIYUKI BUGLE BEADS
1 x 4g packet of
#12442 Crystal Ivory Gold

TIP
When starting a row of detached buttonhole in needle lace, always make sure you have enough thread to get to the end of the row. You cannot change the thread in the middle of a row.

STITCH INSTRUCTIONS
- Use two strands of stranded cotton and rayon thread unless otherwise stated.
- Use one strand of Special Dentelles and perlé thread unless otherwise stated.
- Long and short stitch is always done with one strand of thread.
- The design has been divided into sections, each of which is described in detail.
Centre flower

5. When you have completed the needle lace, outline the top and bottom of the small middle section with whipped chain stitch using one strand of 1036.
6. Place bead groups in the space between the lines. Thread a bead embroidery or small quilter's needle with 276 and bring up through the fabric at evenly spaced intervals. Pick up 1 x 11/577 and 1 x 15/2442 bead. Return through the 11" bead and the fabric and move on to the next bead group.
7. Pad the outer edge with chain stitch using 276.
8. Using perle 12, cover the padding with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1 mm (1/16") between stitches. Using 1036, work straight stitches in the gaps left between the buttonhole stitches.
9. Outline the bottom edge with whipped chain stitch using one strand of 1036.

CENTRE AND SIDE PETALS

The centre and two large side petals of this flower are stitched in the same way. The main body of each petal is divided into two main sections with a small break in between.

TWO OVATE LEAVES

The two ovate leaves which lie between the petals are stitched in the same way.

1. Fill the upper section of each leaf with padded buttonhole with bullion picots (see page 20). Use perle no. 8 for the temporary couching stitches and the padding, and perle no. 12 for the buttonhole stitch, bullion picots and straight filled stitches.
2. Pad the lower section of each leaf with chain stitch using 276. Using the same thread, cover the padding with vertical satin stitch.
3. Using one strand of 1036, do diagonal trellis couching over the satin stitch, placing a small couching stitch over each intersection.

4. With 276 stranded cotton threaded on a bead embroidery or quitter's needle, stitch 15/2442 beads at intervals of about 3 mm (1/8") between the upper and lower sections of the leaf. Start at the tip, end at the base and space them as evenly as possible in between.

Once you have completed both leaves as well as the small, raised stem stitch leaves coming out of the inside bottom edge of the leaves you are currently working on, outline the bottom of this section with whipped chain stitch using perle no. 12. Start at the tip of the leaf, working to the base, continuing over the base of the middle petal to the base of the leaf on the other side, ending finally at the tip of the opposite leaf.

CENTRE

The crescent shape at the bottom of this section is worked in the same way as the ovate leaves.

1. Do padded buttonhole with bullion picots in the bottom half of the crescent.
2. The top half is filled with the satin stitch and diagonal trellis couching.
3. Attach beads between the two halves in the same way.
4. Pad the circles that form the top of the stamens with horizontal satin stitch using 276.
5. Cover the padding with vertical satin stitch using 1036.
6. Outline the stitched circles with bead-couching using 15/2442 beads.

7. The stalk of each stamen is a line of heavy chain stitch worked with perle no. 12. Start just below the bead-couched circle and stitch down to the crescent.
8. Once you have done all five stalks, outline the top edge of the crescent shape with whipped chain stitch in the same way as the ovate leaves.
9. Stitch a single 15/2442 bead to each of the dots that run behind the stamen stalks.

TIP

Because needle lace largely comprises detached buttonhole stitches, the thread twists and tangles easily. Untwist the thread regularly and if the problem persists, run it through a thread conditioner.

SMALLER LEAVES

There are four of these leaf shapes. Two of them curve down from the ovate leaves in the lower half of the centre flower. The other two curve out of the side needle-lace petals in the upper half of the centre flower. They are all done in the same way.

1. Fill the leaf shape with raised stem stitch. Start by doing the ladder forming the base of this stitch with 276, then use 276 and 1036 alternately to do the raised stem stitch.
2. Outline the free edges with whipped chain stitch using perle no. 12.
3. When you have completed the leaves in the bottom half, stitch the whipped chain outline that runs along the bottom of the ovate leaves and over the top of the centre needle-lace petal.
4. When you outline the two leaves at the top, continue the line of whipped stem stitch along the top edge of the side needle-lace petals.
Flanking flowers

There are two of these flowers. They are on either side of the design and are stitched in the same way.

1. Work the stem in raised stem stitch using perle no. 12. Pack the stitching close together so that the stem is raised.
2. Pad the bottom section of the calyx with chain stitch using 276.
3. Using the same thread, work satin stitch over the padding.
4. Using 1036, do diagonal trellis couching over the satin stitch. Place a small couching stitch over each intersection.
5. Fill the top half of the calyx with even weaving. Start by doing the warp threads vertically in pairs. Thereafter, weave the weft threads horizontally, going under two and over two for two rows. Change to over two and under two for two rows. Continue in this way until the area is filled. Outline the two sides of the needle weaving with whipped chain stitch using perle no. 12.
6. Outline the entire bottom section of the calyx in the same way.

CENTRE

1. Pad this section with chain stitch using 276.
2. Using the same thread, work satin stitch over the padding.
3. Using 1036, do diagonal trellis couching over the satin stitch. Place a small couching stitch over each intersection.
4. Once the petals surrounding the centre have been completed, outline this section with bead couching. Starting at the base, pick up a 11/57 bead followed by a 15/2442 bead. Continue picking up these two beads alternately making sure that you finish with the 11" bead at the tips on either side. Use 276.

PETALS

The petals on the left and the right above the centre are needle-lace filled and stitched in the same way.

1. Fill the main body of the petals with vertical satin stitch which fans slightly around the shape. Use 276.
2. Using Special Dentelles, backstitch around the satin stitched area.
3. Using the same thread and working from the line marked with arrows, cover the satin stitched area with needle-lace stitch no. 15. Anchor the groups of detached buttonhole to the backstitch, decreasing and increasing groups as you need to.
4. Once you have completed the surrounding petals, outline each petal with whipped chain stitch, using perle no. 12.
5. Work the wedge between the needle-lace petals as follows:
   - Couch a line of beads onto each of the lines. Using thread 276 pick up 1 x #15/2442, 1 x #11/577, 1 x #15/2442 and 1 x #11/577.
   - Make a long bullion knot in the centre of the space between the bead lines using 1036.
   - Using the same thread, work a straight stitch on either side of the bullion knot to fill the remaining space.

6. The petals on either side of the wedge, above the needle-lace petals, are both stitched as follows:
   - Fill the bottom section with whipped spider's web filling using 276.
   - Pad the outer edge with chain stitch using 276.
   - Using perle no. 12, cover the padding with continuous buttonhole stitch, the purl side on the outer edge, leaving a gap of approximately 1mm (1/16") between stitches. Using 1036, work straight stitches in these gaps.
   - Couch a line of 15/2442 beads between the lower and upper sections of this petal.
   - You will ultimately stitch the same beads at 2 to 3mm (1/16" to 1/8") intervals adjacent to the ridge on the outer edge of the buttonhole stitch. You should however do the wedge-shaped section between the two petals first as the last two or three beads on each side need to be stitched on top of the satin stitch.
7. Pad the top petal with chain stitch using 276.
8. Using the same thread, do satin stitch over the padding.
9. Using 1056, work diagonal trellis couching over the satin stitch. Place a small couching stitch over each intersection.
10. Outline the top edge with whipped chain stitch using perle no. 12.
11. Stitch 15°2442 beads at 2 to 3 mm (⅛ to ⅜ inches) intervals to the outer edge and adjacent to the whipped chain stitch outline.

Top leaves (either side)

There are two of these leaves. They appear on both sides of the design and should be done in the same way.

TEARDROP SHAPES

The two teardrop shapes on the inside curve of the leaves are done in the same way.

1. Using 276, fill the main body of the shapes separately with vertical satin stitch which fans slightly around the shape.
2. Still doing the shapes separately, backstitch around the satin stitched area using Special Dentelles.
3. Using the same thread and working from the lines in each shape, marked with arrows, cover the satin-stitched area with needle-lace stitch no. 2. Anchor the groups of detached buttonhole to the backstitch, decreasing and increasing groups as you need to.
4. Outline the lower part of each shape with whipped chain stitch, using perle no. 12.

OUTER LEAVES

1. Pad each part of the outer edge with chain stitch using 276.
2. Using perle 12, cover the padding with continuous buttonhole stitch with the purl side on the outer edge, leaving a gap of approximately 1 mm (⅛ inches) between stitches.
3. Using 1036, work straight stitches in the gaps left between the buttonhole stitches.
4. Stitch lines of heavy chain stitch right next to the inside edge of the buttonhole stitch border using perle no. 12.
5. Fill the space that remains inside this section with bead seeding using #1:2442 short bugle beads. Use 276.

BRANCHES OF LEAVES

Remaining shapes

NEEDLE-LACE TENDRILS

There is a large needle-lace tendril on either side of the design. Both are stitched in the same way.

1. Using 276, fill the main body of the shape with vertical satin stitch which fans slightly around the shape.
2. Using Special Dentelles, backstitch around the satin stitched area.
3. Using the same thread and working diagonally across the shape, cover the satin stitched area with needle-lace stitch no. 34. Anchor the long stitches to the backstitch, decreasing and increasing as necessary.
4. Outline the shape with whipped chain stitch using perle no. 12.
Jacobean tangle

RECTANGULAR JACOBEAN PANEL

Dimensions: 210mm (8 1/4in) x 165mm (6 3/4in)

The original of this design has been used as the side panel in a cushion. It is also a good shape to frame or use as the centre of a crochet runner. The line drawing for this design is on page 141.
You will need

**FABRIC**
400 x 400mm (15¾ x 15¾in) off-white hopsack
400 x 400mm (15¾ x 15¾in) cotton voile
500 x 1100mm (20 x 44in) upholstery fabric to complete cushion (optional)

**NEEDLES**
Size 28 tapestry needle
Size 8 or 9 embroidery needle
Size 12 or bead embroidery or quilting needle

**THREADS**

**DMC STRANDED COTTON**
1 x 8m (8½yd) skein each of
0152 Medium Light Shell Pink
0223 Light Shell Pink
0225 Ultra Very Light Shell Pink
0320 Medium Pistachio Green
0368 Light Pistachio Green
0369 Very Light Pistachio Green
0543 Ultra Very Light Beige Brown
0712 Cream
0754 Light Peach
0758 Very Light Terracotta
0840 Medium Beige Brown
0841 Light Beige Brown
0842 Very Light Beige Brown
0926 Medium Grey Green
0927 Light Grey Green
0928 Very Light Grey Green
0948 Very Light Peach
0950 Light Desert Sand
3778 Light Terracotta
3863 Medium Mocha Beige
3864 Light Mocha Beige

**DMC SPECIAL DENTELLES 80**
1 x 5g ball each of
0369 Very Light Pistachio Green
0754 Light Peach
0818 Baby Pink

**BEADS**

**SIZE 15° MIYUKI SEED BEADS**
1 x 6g packet each of
15° 0360 Lined Light Amethyst AB
15° 0594 Cream Ceylon
15° 0519 Pink Pearl Ceylon
15° 0197 Copper Lined Crystal
15° 1527 Sparkle Celery Lined Crystal

3 mm CZECH FIRE-POLISHED BEADS
12 Vitrail Medium

**STITCH INSTRUCTIONS**
- Use two strands of thread unless otherwise stated.
- The design has been divided into sections, each of which is described in detail.
Central pink flower

5. Fill the space in the centre with diagonal trellis couching using 223.
6. Couch a 15'519 bead over each intersection of the trellis.

LOWER PETALS

1. Fill the petal with horizontal satin stitch using 223.
2. Using Special Dentelles 818, outline with fine backstitch, placed immediately adjacent to the satin stitch.
3. Using the same thread, work needle-lace stitch no. 8 over the entire petal. Start on the edge marked with arrows.
4. Outline the petal with twisted couching using 223.
5. Work the petal on the other side of the flower as a mirror image of what you have just done.

SIDE PETALS

1. Using 223, do twisted couching on each of the lines forming the border of this petal.
2. Stitch three evenly spaced 15'519 beads between the two lines.
3. Using 369, fill the inner section of the petal with five to seven French knots.
4. The petal on the other side is a mirror image of what you have just done.

LEAVES AND STEMS

1. Make each of these a satin stitch leaf. Use 369 for the top leaf and 368 for the two smaller side leaves.
2. The stems are worked in stem stitch using 3863.
3. Fill the top leaf with twisted long and short stitch using 369.
4. Outline the leaf with stem stitch using one strand of 520.

Pink flower top right

TOP EDGE AND LEAF

1. Leaving space in the centre for the top leaf, pad the edge with chain stitch using 152.
2. Using the same thread, cover the padding with continuous buttonhole stitch, with the purl side on the outer edge, leaving a gap of approximately 1 mm (1/16") between stitches.
3. Using 225, work straight stitches in the gaps between the buttonhole stitches.
4. Outline both the top and bottom edges with stem stitch using one strand of 152.

CENTRE CRESCENT

1. Pad between the two lines in this section with chain stitch using 152.
2. Using the same thread, do vertical satin stitch over the padding, fanning stitches as required.
3. Using Special Dentelles 818, outline with fine backstitch, placed immediately adjacent to the satin stitch.
4. Using the same thread, work needle-lace stitch no. 9 from top to bottom.
5. Outline the top and bottom edges with stem stitch using one strand of 223.
6. Place evenly spaced 15'519 beads in the gap between the top of the needle lace and the bottom of the buttonhole stitch. Use 152.
7. Once you have stitched the leaves that form the calyx, place about four of the same beads in the available space.
SIDE PETALS

1. Using 152, pad the side petal with vertical satin stitch.
2. Cover the padding with horizontal satin stitch using the same thread.
3. Using one strand of 223, work diagonal trellis couching over the satin stitch. Make a small, barely visible couching stitch at each intersection.
4. Outline the sides not adjacent to the calyx with stem stitch using the same thread.
5. Still using one strand of 223, place small French knots at intervals on the outside of the stem stitch outline.
6. Repeat these steps for the petal on the other side.

CALYX

All the leaves that form the calyx are stitched with twisted long and short stitch.

1. For the side leaves, start at the base with 368, shading to 369 at the tip.
2. The middle leaf uses only 369.
3. Outline each of these leaves with stem stitch using one strand of 320.

Peach flower top left

CENTRE

1. Pad the centre with horizontal satin stitch using 948.
2. Using the same thread, do vertical satin stitch over the padding.
3. Using Special Denteles 754, outline with fine backstitch, placed right next to the satin stitch.
4. Starting at the top, work needle-lace stitch no. 7 over the entire shape.
5. Once you have completed the adjacent petals, outline the centre with twisted couching in 758. Outline the twisted couching with stem stitch using one strand of 3778.

SCALLOP PETALS

All the scallops forming the petals of this flower are padded with horizontal satin stitch and covered with vertical satin stitch.

1. Use 950 for the four petals immediately adjacent to the centre.
2. Use 754 for the rogue petal between the inner and outer rows.
3. Use 758 for the 5 outer petals.
4. Outline the outer edge of each petal with stem stitch using 3778.

LEAVES

1. Fill the centre of the leaf with fine trellis couching using one strand of 758. Place a 15'197 bead over each intersection.
2. Fill the outside section of the leaf with diagonal satin stitch using 369.

Small blue flowers

PETALS AND STAMENS

3. Outline the outside section with twisted couching using 368.
4. Outline the inner section with twisted couching using 758. Outline the twisted couching with stem stitch using one strand of 3778.

1. For the flowers at bottom right and top right use 926 at the base of the petals, shading through 927 to 928 at the tip.
2. The rest of the flowers start with 927 at the base, shading to 928 at the tip.
3. Fill the body of the flower with twisted long and short stitch using the threads listed before.
4. Using the colour image as a guide, do intermittent outlines at the top with twisted couching using 926.
5. Work the stems of the stamens with twisted couching using the same thread.
6. Using a single, doubled-over strand of 926, come up through the dot at the end of the stamen. Pick up a Medium Vitrail fire-polished bead and bead 15/360. Return through the fire-polished bead and the fabric.

**Small peach flowers**

1. Fill the body of the leaf with even weaving using Special Dentelles 369 for the warp threads and Special Dentelles ecru for the weft. Repeat for the other leaf.
2. Using 369, work horizontal satin stitch to pad the bottom circle of the calyx. Using the same thread, cover the padding with vertical satin stitch.
3. Using Special Dentelles 369, outline with fine backstitch, placed right next to the satin stitch.
4. Starting at the top, work needle-lace stitch no. 7 over the entire space.
5. Outline each petal with stem stitch using 3778.

**Peach flower bottom left**

1. Pad each petal with horizontal satin stitch using 948.
2. Using the same thread, work vertical satin stitch over the padding.
3. Using Special Dentelles 754, outline with fine backstitch right next to the satin stitch.
4. Starting at the top, work needle-lace stitch no. 7 over the entire shape.
5. Once the side petals have been completed, outline the shape with twisted couching using 758.

**PETALS**

1. Pad each petal with vertical satin stitch using 948.
2. Using the same thread, work horizontal satin stitch over the padding.
3. Using one strand of 758, do diagonal trellis couching over the satin stitch.
4. Using the same thread, make a small, barely visible couching stitch over each intersection.
5. Still using the same thread, outline the outside edge on each side with stem stitch.

**CENTRE**

1. Pad the circle that forms the centre of this flower with satin stitch using 948.
2. Using the same thread, work vertical satin stitch over the padding.
3. Stitch six or seven 15/197 beads at evenly spaced intervals right next to the top of the circle.

**PETALS**

1. Pad this section with horizontal satin stitch using 948.
2. Using the same thread, work vertical satin stitch over the padding.
**Calyx**

1. Stitch the leaf with twisted long and short stitch. Start at the base with 368, shading to 369 at the tip. Repeat with the other leaf.
2. Outline the outside edge of each leaf with stem stitch using one strand of 568.
3. Using 369, work horizontal satin stitch over the circle of the calyx. Using the same thread, cover the padding with vertical satin stitch.
4. Using Special Dentelles 369, outline with fine backstitch right next to the satin stitch.
5. Starting at the top, work needle-lace stitch no. 2 over the entire shape.
6. Outline the bottom of the circle with stem stitch using 368.

**Stamens**

1. Using 369, work the stamens with twisted couching.
2. Using 3778 and the colour image as your guide, stitch three 15/197 beads at the tip of each stamen.

**Acorns**

3. Using one strand of 840, outline the entire section with fine stem stitch.
4. Using the same thread, place evenly spaced French knots adjacent to the stem stitch outline.

**Stems and Leaves**

1. Work the stems as explained on page 97 before doing the small bead leaves using the colour images as your placement guide.
2. Using a doubled-over strand of 368, come up at the beginning of the line. Pick up three 15/1527 beads and go into the fabric at the end of the line.
3. Between each pair of beads, do a small couching stitch over the thread that holds the beads.

**Top**

1. Pad the top section of the berry with horizontal satin stitch using 543.
2. Using the same thread, cover the padding with vertical satin stitch.
3. Stitch five to six evenly spaced 15/594 beads along the top of this section.

**Crescents**

1. Pad the crescents with horizontal satin stitch using 841 for the top crescent and 842 at the bottom.
2. Using the same threads, cover each crescent shape with vertical satin stitch, fanning out from the centre to each side.
3. Using one strand of 840, outline each section with fine stem stitch.
4. Using the same thread, place evenly spaced French knots adjacent to the stem stitch outlines.

**Large Brown Berry**

1. Using 543, pad the top of the acorn with horizontal satin stitch.
2. Using the same thread, cover the padding with vertical satin stitch.
3. Stitch a 15/594 bead at the tip.
LEAVES AND STEM

1. Pad the semicircular outer section of the berry with chain stitch using 152 for the darker berries and 225 for the lighter ones.
2. Using the same thread, cover the padding with satin stitch which fans around the circle.

LEAVES

Both leaves at the top of the berries are worked in satin stitch. Use 369 for the lighter and 368 for the darker leaves.

CENTRE

1. Fill the centre with three-wrap French knots. Use 225 in the light berry and 152 for the two darker berries.
2. Fill in the spaces between the knots with one-wrap French knots using one strand of 152 for the lighter and 225 for the darker berries.
3. Stitch between seven and nine evenly spaced 15/519 beads over the centre of the berries.

OUTER SECTION

STALKS

Work the stalks radiating from the tip of each berry with twisted couching using 3863.

Three-part leaves

1. Outline the outer edge with stem stitch using 320. When you outline the other parts of the leaf, that will form the outline of the other edge.

OBLONG SHAPE

1. Fill this section of the leaf with weaving. Use Special Dentelles 369 for the warp and Special Dentelles ecru for the weft.
2. Outline the long edges with backstitch using 368.

SEMICIRCLE

1. Using 369, work horizontal satin stitch over this shape. Using the same thread, cover the padding with vertical satin stitch.
2. Using Special Dentelles 369, outline with fine backstitch, placed right next to the satin stitch.
3. Starting at the top, work needle-lace stitch no. 2 over the entire shape.
4. Outline this section with stem stitch using 368.
Stems and tendrils

MAIN STEMS

1. The main stems are worked with chain stitch. Using the colour images as your guide, stitch the half of the stem that, in each instance, forms the inside of the curve with the darker 3863 thread.
2. Fill the other half of the stem with chain stitch in the lighter 3864 thread.

Because the width of the various sections is inconsistent, it is often a good idea to start with split stitch and converting to chain stitch when the space becomes wide enough. At the end, where the shape narrows, convert back to split stitch.

TENDRILS

1. The tendrils that occur throughout the design are done with twisted couching. The only thing that varies is the colour thread that you use.
2. Using the colour images as your guide, all green tendrils are stitched with 368. All brown tendrils are stitched with 3863.

SMALLER STEMS

Some of the flowers come off the main stems. The others are attached to the main stems by smaller stems worked with twisted couching. Using the colour images as your guide, all green stems are stitched with 368. All brown stems are stitched with 3863.
Creatively traditional

Along more traditional lines, the designs in this section explore the range of stitches available to embroiderers. Full use is made of shading techniques and various forms of trellis couching to provide texture and interest.
Just Jacobean

RECTANGULAR JACOBEAN PANEL

Dimensions: 205mm (8 3/8in) x 105mm (4 1/4in)

The original of this design has been used to cover an old-fashioned brick doorstop. It can also be framed or used to make a cushion panel. The line drawing for this design is on page 142.
You will need

**FABRIC**
320 x 320mm (13 x 13in) pure cotton printed quilting fabric
320 x 320mm (13 x 13in) cotton voile
Extra pure cotton printed quilting fabric to make up the doorstop (optional)

**NEEDLES**
Size 28 tapestry needle
Size 8 or 9 embroidery needle
Size 5 straw or milliner’s needle
Size 12 bead embroidery or quilting needle

**THREADS**
ANCHOR STRANDED COTTON
1 x 8m (8½in) skeins each of
0060 Very Light Cranberry
0068 Mauve
0069 Dark Mauve
0260 Pine Green
0275 Off White
0276 Ultra Very Light Beige Brown
0361 Very Light Tan
0362 Light Tan
0363 Pale Golden Brown
0387 Ecru
0398 Very Light Beige Brown
0392 Medium Mocha Brown
0393 Very Dark Beige Grey
0842 Light Khaki Green
0845 Medium Khaki Green
0852 Light Mustard
0853 Mustard
0854 Mustard
0855 Medium Mustard
0869 Very Light Antique Violet
0870 Light Antique Violet
0871 Medium Light Antique Violet
0873 Dark Antique Violet
1060 Pale Delft Blue
1062 Light Turquoise
1064 Light Cornflower Blue
1068 Ultra Very Dark Turquoise

**BEADS**
SIZE 15° MIYUKI SEED BEADS
1 x 6g packet each of
0025 Silver Lined Capri Blue
0132 Transparent Light Topaz
0198 Copper Lined Opal
0401F Matte Black
0519D Light Cinnamon
1655 Semi-Matte Silver Lined Mulberry

**TIP**
Before threading your needle, pull the two strands of thread apart, put them back together and then thread up. The threads are then untwisted, and your stitching will be smooth.

**STITCH INSTRUCTIONS**
- Use two strands of thread unless otherwise stated.
- Long and short stitch is always done with one strand of thread.
- The design has been divided into sections, each of which is described in detail.
Centre flower

1. Pad the outer edge of the flower centre with concentric circles and half circles of chain stitch using four threads of 361.
2. Couch 15"132 beads on the lines that radiate out from the centre of the flower.
3. Place bullion knots of varying lengths between the lines of couched beads using 361.
4. Using 363, place a straight stitch on either side of the bullion to fill up the spaces where the padding still shows.
5. Pad the circle that forms the very centre with horizontal satin stitches using eight strands of 362.
6. Using two strands of the same thread, cover the padding with vertical satin stitch making sure that you create a smooth edge immediately adjacent to the outer edge.
7. Using the image as your guide, work diagonal cross stitch trellis over the satin stitch, fitting in three parallel diagonal lines at right angles to one another. Use one strand of 361.
8. Stitch a black 15"401F bead into the centre of the cross stitch.

Blue flower

1. Fill the centre of the flower with long and short stitch using one strand of thread. Starting at the base with 1064, shade through 1062 to 1060 at the tip.
2. Cover the long and short stitch with cross stitch trellis using one strand of 1066 for the trellis and one strand of 276 for the cross stitches at the intersections.
3. Only once you have completed the centre border described next, return to the centre and outline it with stem stitch using one strand of 1068, stitching in the ditch between the two sections.

CENTRE

CENTRE BORDER

1. Pad each side of the border with chain stitch using 2 strands of 276.
2. Using the same thread and starting at the top, work buttonhole stitch over the padding, fanning the stitches as you go. You have to accommodate three straight stitches between each pair of buttonhole stitches, so be sure to leave a gap that is large enough.
3. Using two strands of 1062, do a straight stitch in the gap, immediately above the vertical leg of the buttonhole stitch.
4. Using 2 strands of 260, do a straight stitch in the gap, immediately above the straight stitch you have just done.
5. Using one strand of 855, do a straight stitch in the gap, immediately above the straight stitch you have just done.
6. The bottom circle between the two flanks of buttonhole stitch is a woven spider's web. Use 1068. Place a 15"252 bead in the middle of the spider's web.
7. Pad the middle circle with horizontal satin stitches using 1062. Cover the padding with vertical satin stitch using the same thread.
8. Pad the top circle with horizontal satin stitches using 1060. Cover the padding with vertical satin stitch using the same thread.

PETALS

CENTRE

CENTRE BORDER

1. Fill the middle of the petal with cross stitch trellis. Use 260 for both layers of trellis stitches. Use 68 for the cross stitch couching at the intersections.
2. Pad the outer section of the petal with chain stitch using four strands of 60.
3. Cover the padding with satin stitch, starting in the middle at the top of the petal, fanning the stitches around so that by the time you reach the side of the petal you are working at a right angle to the inside line adjacent to the cross stitch trellis filling.
4. Outline the outer edge of the petal with stem stitch using one strand of 68.
5. Work a line of stem stitch between the satin stitch and the cross stitch trellis filling using one strand of 69.
6. Repeat steps 1 to 5 for the other petals.
**BOTTOM PETALS**

1. Fill the centre of the bottom petals with woven trellis (1). Lay the trellis first with shade no. 1, 1064.
2. Place a couching stitch over each intersection of the trellis with shade no. 2, 1068.
3. The weaving is done with shade no. 3, 1060.
4. Surround the woven trellis with a line of heavy chain stitch done with 260. When the row is complete, do a line of stem stitch between the heavy chain stitch and the wove trellis. Use one strand of 1068.
5. Using 275, do a line of heavy chain stitch on the outside line of the petal. Do a line of stem stitch on the outside edge, right next to the heavy chain stitch. Use one strand of 1068.
6. On the dots in the area between the two lines of heavy chain stitch, place a 15/25 bead followed by a three-wrap French knot using 276 and keep alternating.

**LEAVES**

1. Each of the leaves on the branch at the top of the flower is a satin stitch leaf. Use the colour image to assist you when placing the stitches in the bottom, curved half of the lower leaves. Use 843.
2. The leaf stems are done with stem stitch using 593. Start at the bottom of the branch and continue the stem stitch into the vein for a few stitches.

**SIDE PETALS**

1. Fill the inside section of each of these side petals with uneven weaving. The pairs of warp threads, which run horizontally across the area, should be done with 1068. The weft threads, which run vertically, should be done with 1060.
2. Surround the weaving with a line of heavy chain stitch done with 260. When the row is complete, do a line of stem stitch between the heavy chain stitch and the woven trellis. Use one strand of 1068.
3. Using 275, do a line of heavy chain stitch on the outside line of the petal. Do a line of stem stitch on the outside edge, right next to the heavy chain stitch. Use one strand of 1068.
4. On the dots in the area between the two lines of heavy chain stitch, using the colour image as your guide, place a 15/25 bead followed by a three-wrap French knot using 276 and keep alternating.

**Lavender flower**

**TIP**

When working buttonhole stitch that needs to fan around a shape, work away from rather than towards yourself. This enables you to judge whether you have placed the stitch at the correct angle.

**CENTRE**

1. Fill the centre of the flower with long and short stitch using one strand of thread. Starting at the base use 870, shading to 869 at the tip.
2. Cover the long and short stitch with cross stitch trellis using one strand of 871 for the trellis and one strand of 873 for the cross stitches at the intersections.

**SCALLOPED TOP**

1. Fill the bottom half of this section with layered buttonhole stitch. Not including the bottom edge, there are three lines. Work the first layer of buttonhole stitch starting on the first line, going down to the bottom edge. Leave sufficient space between each of the vertical legs to accommodate the longer vertical leg of the next layer. Use 871. The second layer starts on the second line and uses 870. The third layer starts on the top line and uses 869.
2. Pad each side of the top, scalloped border with chain stitch using two strands of 871.
3. Using the same thread and on the outer edge, fanning the stitches as you go, do a straight stitch that starts on the outside edge and finishes by going under the ridge of the second layer of buttonhole stitch in the layered buttonhole in the bottom section.
4. Using 837, do a straight stitch on either side of the stitches you have just done. These stitches should start on the outside edge and finish by going under the ridge of the top layer of layered buttonhole.
5. Using 260, do a straight stitch in the remaining gap between the stitches you have just done. These stitches should also start on the outside edge and finish by going under the ridge of the top layer of layered buttonhole.
6. Outline the top edge of the scallops with stem stitch using 871.
7. Each of the leaves at the top of the flower is a satin stitch leaf. Use the colour image to assist you when placing the stitches in the bottom, curved half of the lower leaves. Use 843.
8. Between the centre of the flower and the section you have just completed, alternate 15°1655 beads and two-wrap French knots using 873.

**BOTTOM PETALS**

1. Fill the centre of the bottom petals with woven trellis (1). Lay the trellis first with shade no. 1, 598.
2. Place a couching stitch over each intersection of the trellis with shade no. 2, 387.
3. The weaving is done with shade no. 3, 870.
4. Outline the petal with chain stitch using 873. Whip the chain stitch with 870.

**CALYX**

1. Pad the petals that form the top half of the calyx with chain stitch using four strands of 873.
2. Cover the padding with long and short stitch using one strand of thread. Starting at the base use 873, shading to 871 at the tip.
3. Only once you have completed the bottom half of the calyx, outline each petal with stem stitch using one strand of 873.

**BERRIES**

4. Pad the bottom section of the calyx with horizontal satin stitches using three strands of 871.
5. Work approximately five vertical straight stitches, evenly spaced, over the area of the padding.
6. Fill in the gaps with two straight stitches – the first stitch with 857 and the second with 260.
7. Outline the bottom half of this section with stem stitch using two strands of 871.
8. Using one strand of 869 and starting at the point where the two halves of the calyx meet, work a fine stem stitch outline along the bottom edge of the calyx petal to where it meets the woven trellis couching petal, continuing around the edge of that petal till it meets the scalloped edge that forms the top of the flower. Repeat on the other side.

**Whipped spider’s web berries**

1. Fill the bottom of each berry with a whipped spider’s web filling that fans out from the centre of the berry. For the bottom berry use 852, for the berry on the left 854 and for the top berry 853.
2. Using 276, fill the centre of the berry with three-wrap French knots. Where small gaps remain, place two-wrap French knots between the larger knots. Thereafter, stitch 15°198 beads here and there, allowing them to lie between and on top of the knots and making sure they are evenly spaced throughout.

**LEAVES**

1. The leaves at the top of each berry are filled with vertical satin stitch following the shape of the leaf. Use 842.
2. Each stem is a line of whipped chain stitch. Use 393.

**Couched berries**

1. Fill the main body of each berry with bokara couching. Use two needles, one for the main stitch and the other for the couching stitches, which are done on the four vertical lines running up the inside of the berry.
2. Use 855 for the couching stitches on all three of the berries. When working the bottom centre berry use 853 for the main stitch. For the two top berries, use 852 for the main stitch.
3. Using 276, fill the centre of the berry with three-wrap French knots. Where small gaps remain, place two-wrap French knots between the larger knots. Thereafter, stitch 15°198 beads here and there, allowing them to lie between and on top of the knots and making sure they are evenly spaced throughout.

**LEAVES**

1. The leaves at the top of each berry are filled with vertical satin stitch which follows the shape of the leaf. Use 842.
2. Each stem is a line of whipped chain stitch. Use 393.
Stems, leaves and small berries

The three small leaves in the design are all done in the same way. They both come off the branch that runs between the pink and lavender flowers. Use the following threads and beads for the central strip:

<table>
<thead>
<tr>
<th>Leaf</th>
<th>Main colour</th>
<th>Secondary colour</th>
<th>Bead</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
<td>1062</td>
<td>1064</td>
<td>15°25</td>
</tr>
<tr>
<td>Pink</td>
<td>60</td>
<td>68</td>
<td>15°5190</td>
</tr>
</tbody>
</table>

1. Do wheat-ear stitch down the centre area with the main colour. Using the secondary colour, work straight stitches just above each side stitch to provide a little colour depth. Stitch a bead into the centre of the loop stitch.

2. Cover the perimeter line of the leaf with sections of heavy chain stitch. Use 842.

The two main stems coming out of both sides of the pink flower, leading to the flowers on each end of the design, are stitched in the same way.

1. Fill the half of the branch on the inside of the curve with rows of chain stitch using 393.
2. Fill the other half of the branch on the outside of the curve with rows of chain stitch using 392.
3. Only once the berries have been stitched, work the stems joining the berries to the main stem, the stems of other small berries and the leaf with whipped chain stitch using 843.

BERRIES

The small circular berries in three colours - blue, pink and lavender - throughout the design are all done in the same way. Pad the circle with horizontal satin stitch. Using one strand of thread, cover the padding with satin stitch. Use the following threads:

- Blue 1064
- Pink 60
- Lavender 870
Bountiful season

RECTANGULAR JACOBIEAN PANEL

Dimensions: 310mm (12 1/4in) x 220mm (8 3/4in)

The original of this design has been used to cover a footstool. It can also be framed or used to make a tray cover under glass. The line drawing for this design is on page 143 and should be photocopied to the correct size.
You will need

**FABRIC**
600 x 400mm (24 x 16in) hopsack, colour ecru
600 x 400mm (24 x 16in) cotton voile, colour ecru

**NEEDLES**
Size 28 tapestry needle
Size 8 or 9 embroidery needle
Size 5 straw or milliner’s needle
Size 22 or 24 chenille needle

**THREADS**

**ANCHOR STRANDED COTTON**
1 x 8m (8.7yd) skein each of
- 0042 Very Dark Rose
- 0231 Light Shell Grey
- 0232 Medium Shell Grey
- 0235 Dark Shell Grey
- 0260 Pine Green
- 0261 Medium Pine Green
- 0262 Medium Dark Pine Green
- 0263 Dark Pine Green
- 0401 Dark Pewter Grey
- 0681 Very Dark Avocado Green
- 0779 Dark Grey Green
- 0830 Light Beige Grey
- 0831 Medium Beige Grey
- 0832 Very Dark Beige Grey
- 0842 Light Khaki Green
- 0845 Medium Khaki Green
- 0844 Medium Dark Khaki Green
- 0845 Dark Khaki Green
- 0846 Very Dark Khaki Green
- 0847 Very Light Grey Green
- 0849 Light Grey Green
- 0850 Medium Grey Green
- 0851 Very Dark Grey Green
- 0855 Light Beige Grey
- 0866 Light Yellow Beige
- 0877 Medium Yellow Beige
- 0888 Dark Yellow Beige
- 0889 Very Dark Hazelnut Brown
- 0892 Very Light Desert Sand
- 0893 Very Light Shell Pink
- 0894 Medium Light Shell Pink
- 0895 Light Shell Pink
- 0896 Dark Shell Pink
- 0905 Very Dark Brown Grey
- 0945 Light Mustard
- 0956 Light Yellow Beige
- 1020 Very Light Salmon
- 1021 Light Salmon
- 1022 Salmon
- 1023 Medium Salmon
- 1024 Dark Salmon
- 1062 Light Turquoise
- 1068 Ultra Very Dark Turquoise
- 1216 Variegated Khaki Green
- 8581 Medium Beaver Grey

**ANCHOR MARLITT**
1 x 10m (11yd) skein each of
- 0826 Dark Moss Green
- 0827 Ultra Very Dark Moss Green
- 0870 Pearl Grey
- 0881 Very Dark Rose
- 0893 Light Khaki Green
- 1207 Medium Shell Pink
- 1209 Dark Salmon

**STITCH INSTRUCTIONS**
- Use two strands of thread unless otherwise stated.
- Long and short stitch is always done with one strand of thread.
- The design has been divided into sections, each of which is described in detail.
Gingham flower and fruit

1. Fill each side of the outer skin of the fruit with raised stem stitch starting in the centre and doing four to five rows of each of the following thread combinations:
   - two strands 893
   - one strand each 893/894
   - two strands 894
   - one strand each 894/895
   - two strands 895

2. Fill the kidney shape in the middle with raised stem stitch using 894.

3. Outline the outside edge of each section of the outer skin with stem stitch using 894.

INNER FRUIT

1. Work the darkest blocks with vertical satin stitch using 1068.

2. The lighter blocks are worked with horizontal satin stitch using 779.

TOP LEAVES

1. Fill the centre of each leaf with fly stitch using 893, leaving a gap of approximately 1mm (1/8in) between stitches. Using 894, work straight stitches in the gaps.

2. Stitch the outer border with diagonal long and short stitch using 681 inside, shading out to 8581 at the edge.

3. Using 681, outline each leaf intermittently with stem stitch.

SKIRT

1. Fill the ovate shapes with raised chain stitch using 8581.

2. Use 681 to weave over and under the threads after each knot of the chain stitch.

3. Using the same thread, outline with rope stitch, starting top right of the left ovate shape, working in a continuous line to top left of the right ovate shape.

4. Work woven circles inside the pairs of ovate shapes, using 843 for the darker circles and 842 for the middle, lighter circle. Surround each circle with French knots using the same thread.

5. Using 895, pad the scallops connecting the ovate shapes. Using the same thread, cover the padding with continuous buttonhole stitch with the purl side on the bottom edge, leaving a gap of approximately 1mm (1/8in) between stitches. Using 896, work straight stitches in the gaps left between the buttonhole stitches.

6. The pink and green petals are filled with long and short stitch. Start at the base with 681, shading through 8581 to 893 at the tip. Outline the outside edges with stem stitch using one strand of 8581.

7. Stitch the gingham petals in the same way as you did the centre of the fruit.

8. Fill the outside scallops with rows of chain stitch worked with one strand of thread. Start next to the gingham with two rows of 845, going through two rows each of 844, 845 and 842 towards the outside edge.

9. Outline the outside edge with stem stitch using one strand of 845.
The golden pomegranate

1. Fill both sides of the outer skin of the fruit with raised stem stitch starting in the centre and doing four to five rows of each of the following thread combinations:
   - two strands 885
   - one strand each 887/888
2. Outline the outside edges of the outer skin with stem stitch using 888.
3. Fill the bottom, centre section with raised stem stitch using 888. Outline with stem stitch using 889.

PIPS

1. Fill the centre of each leaf fruit with satin stitch blocks using the threads indicated in the tables. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the next row, ensure that the direction of the stitching in each block is placed at right angles to the row above.

   Centre leaf (left)
   - 843 905
   - 1022 830 850
   - 842 42 832
   - 851 945 1022
   - 830 843 850

   Centre leaf (right)
   - 850 851 842 905 843 830 1022
   - 842 1022 832 850 42 945 905
   - 850 945 830 843 832 851
   - 843 42 1022 830

   Far left leaf
   - 843 905 830 850
   - 1022 832 42

   Small centre leaf
   - 42 945 905
   - 1022 843 42
   - 850

   Far right leaf
   - 905 945 842 1022
   - 843 42 832 851

2. Outline each leaf with rows of rope stitch. Start adjacent to the blocks using 846. The next row should be stitched on the edge of the leaf using 844. Fill in the remaining space with rows of 845 and 844. Outline the outside row of rope stitch with fine stem stitch using one strand of 846.

BOTTOM LEAVES

Fill the inner section of each leaf with rows of whipped chain stitch as listed below, then fill the outer section with diagonal satin stitch using the thread number in brackets.
- Left leaf: 1022, 830, 851, 42, (845)
- Centre leaf: 905, 1022, 843, 42, 945, (846)
- Right leaf: 830, 42, 843, 1022, 851, (843)
**Big leaf top left**

1. Fill the inside of the top with woven trellis (2). The first two layers are worked with 233. Do the couching stitches with 842. The two woven layers are done with 232.
2. Work the vein up the middle in heavy chain stitch with 844.

**INSIDE BOTTOM**

1. Fill the border of each section with loop stitch using 888.
2. Outline the inside edge with heavy chain stitch using one strand of 826. In the bottom section this line extends to the bottom of the loop stitch that outlines the top half. In the top section, the line forms part of the border. Use the colour image as your guide.
3. Outline the outer edge of the loop stitch with heavy chain stitch using one strand of 887.

**INSIDE TOP**

**BORDER**

1. Pad each semicircle forming the centre of the flower with horizontal satin stitch covered with long and short stitch. Start with the darker colour at the base, shading up to the lighter thread as follows:

<table>
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<th>Thread 2</th>
<th>Thread 3</th>
<th>Thread 4</th>
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2. Outline the top edge of each semicircle with stem stitch using 850.

**Bottom flower**

**PETALS**

1. Fill each petal with diagonal long and short stitch shading using, from the inside out, 1023, 1022 and 1021. Shade out to 842 at the tips.
2. Using 1024, do intermittent trellis couching over the top of the shading, using a small couch stitch to catch the threads at each intersection.
3. To define the petals, do intermittent stem stitch outlines with 1209.

**CENTRE**
**Golden leaf**

1. Fill this section of the leaf with satin stitch blocks as indicated in the table below. Change the direction of the satin stitch every time you move to the next block, placing the stitches at right angles to the previous block. When moving to the next row, ensure that the direction of the stitching in each block is placed at right angles to the row above.

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<thead>
<tr>
<th>233</th>
<th>1022</th>
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<td>842</td>
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2. Outline the blocks section with twisted couching using 846 only once you have completed the outer section.

**OUTER SECTION**

1. Fill this section of the leaf with diagonal twisted long and short stitch. Start next to the vein with 887, shading out to 885 and filling the darker tips with 888.
2. Outline the outer edge of the leaf with stem stitch using one strand of 888.

**The falique flower**

1. Fill the inner section with woven trellis (2). The first two layers are worked with 849. Do the couching stitches with 894. The first woven layer is worked with 851, while the second is worked with 848.
2. Fill the edge with rows of chain stitch, starting next to the stripes with 845, following with 844, 843 and 842 on the outside line. Outline with stem stitch using one strand of 845.

**PETALS**

1. Working from base to tip, fill each band in the inside section with horizontal satin stitch and cover with vertical satin stitch. Use the colours in the sequence that they are listed: 896, 895, 894, 893, 892.
2. Fill the edge with rows of rope stitch, starting next to the satin stitch with 845, following with 844, 843 and 842 on the outside line. Outline with stem stitch using one strand of 845.

**CENTRE CUP SHAPE**

Fill this section with long and short stitch. Start at the base of the shape with one strand of 681, shading into one strand of 8581 and back to one strand of 681.

**CENTRE MIDDLE AND TOP**

Fill this section with long and short stitch. Start at the base of the shape with one strand of 681, shading into one strand of 8581 and back to one strand of 681.
Purple fruit

OUTER SKIN

1. Fill both sides of the outer skin with raised stem stitch starting in the centre and doing four to five rows of each thread combination as follows:
   - two strands 231
   - one strand each 231/232
   - two strands 232
   - one strand each 232/233
   - two strands 233
2. Outline the outside edge of both sections with stem stitch using 401.
3. Fill the bottom, centre section with raised stem stitch using 401. Outline with stem stitch using 401.

LEAVES

1. Fill the middle section with weaving. Use 893 for the warp and 895 for the weft threads.
2. Place bullion knots of varying lengths over the woven area, as indicated, using 896.
3. Outline this section with whipped chain stitch using 896 only once you have completed the top.
4. Fill the top shape with raised chain stitch using 8581.
5. Weave over and under the threads that follow each knot of the raised chain stitch with 681.
6. Using the same thread, outline with rope stitch. Using one strand of 681, do a stem stitch outline next to the rope stitch.

PIPS

1. Pad each circle with horizontal satin stitch using 886. Using the same thread, cover the padding with vertical satin stitch.
2. Using 826, do trellis couching between the circles. Place a cross stitch over each intersection using the same thread.

6. Fill the green part of the upright central leaf with long and short stitch shading using 845 adjacent to the vein, shading out to 844 on the edge.
7. Working from the tip to the base, fill all the blocks with satin stitch running from the top to the bottom of the diamond shape, using the following threads:
   - 830 1022 945 42 830 832
   - 42 401 842 1068 1022 840 842 1068 843
   - 832 850 945 1022 830 1068 42
   - 42 832 401 845 832
   - 945 1022 850
   - 830 42
8. Outline the blocks with 846 by couching a single thread all the way down all the diagonal lines. Form the vein and outline the entire leaf with twisted couching using the same thread.

9. Fill the upper section of the curled central leaf with satin stitch blocks, using 1216 and changing the stitch direction with every block.
10. Fill the green part of the leaf with long and short stitch shading using 845 next to the vein, shading out to 844 on the edge.
11. Form the vein and outline the entire leaf with twisted couching. Use 846.
12. The top section of the left leaf is filled with diagonal twisted long and short stitch. Start next to the vein with 886, shading out to 885. Outline the top edge of the leaf with twisted couching using 888.

13. Working from tip to base, fill the blocks in the lower section with satin stitch running from the tip to the base of each diamond shape. Use threads as listed in the diagram:

| 1022 | 850 | 1068 |
| 42   | 850 | 843  |
| 945  | 401 | 42   |
| 845  | 850 | 843  |
| 1022 | 832 | 830  |
| 1068 | 401 | 945  |
| 1068 | 830 | 850  |
| 1022 |

14. Outline the blocks with 846 by couching a single thread all the way down each diagonal ditch. Form the vein and outline the entire leaf with twisted couching. Use 846.

15. Accentuate the vein of the central leaf above the pips and outline it with twisted couching using 846.

**Fuchsias**

**PETALS**

Fill the petals of each fuchsia with vertical satin stitch padding. Using the same thread, cover the padding with horizontal satin stitch overlaid with trellis couching which is caught at each intersection with a small couching stitch. Use the following colours (repeating the red):

<table>
<thead>
<tr>
<th>Fuchsia</th>
<th>Padding &amp; satin stitch</th>
<th>Trellis couching</th>
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<tr>
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<td>42</td>
<td>881</td>
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<tr>
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<td>233</td>
<td>870</td>
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<tr>
<td>Dark Purple</td>
<td>401</td>
<td>870</td>
</tr>
<tr>
<td>Pink</td>
<td>894</td>
<td>1207</td>
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**LEAVES**

1. Do twisted long and short stitch in each leaf. Start with 261 at the base, shading to 260 at the tip.
2. Outline with stem stitch using one strand of 263.

**TUBE**

1. Fill the inside of each tube with even wefting using 956 for the horizontal warp thread and 945 for the vertical weft.
2. Outline the sides and top with a continuous line of whipped chain stitch using 945.

**STAMENS**

1. Work the stamens at the tip of each fuchsia with twisted couching using 832.
2. At the tip of each stamen, make a French knot with the same thread that you used for the petals.

**CALYX**

1. Using 262, pad the calyx with horizontal satin stitch covered with vertical satin stitch using the same thread. Overlay the satin stitch with trellis couching caught with a small couching stitch at the intersection using 895.

2. Outline the entire calyx with stem stitch using 263.
Leaves, stems and twigs

FIVE GREEN LEAVES

1. Using the main colour image as your guide, fill one side with long and short stitch starting with 842 next to the vein, shading out to 830 on the edge.
2. Overlay the shading with trellis couching caught with a small couching stitch at the intersection using 843.
3. Fill the other side of the leaf with long and short stitch, starting with 843 next to the vein, shading out to 842 on the edge.
4. Outline the outer edge of the entire leaf with stem stitch using one strand of 843.
5. Cover the vein with twisted couching using 832. In most instances this twisted couching starts in a tendril and continues into the stem of the leaf.

1. The main stem appears in five places. Fill these stems with chain stitch using 832 for the dark half and 831 for the lighter half.

2. The stems of the tendrils depicted above are worked with twisted couching using 832.
3. The petals radiating from these tendrils are worked with vertical satin stitch using 1209.

Opposite: Try this design with your own colour scheme.
Stranded thread conversion charts

While embroiderers will usually stitch with one brand of thread, different brands can be used together. Both DMC and Anchor are good quality threads and the only reason why one would use one in preference to the other is for its colour. Use these conversions as a guide only. They are the closest match and are, in many cases, not identical. If you are substituting one range for another, be careful that the colours work together, particularly when you are doing shading.
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Patterns
Spring trellis (page 37)
490 x 205mm (19¼ x 8in)
(Enlarge by 226%)

Midnight meander (p. 57)
165mm diameter (6½in)
(Actual size)
Autumn lace (p. 71)
375 x 220mm (14¾ x 8½in)
(Enlarge by 170%)
Just Jacobean (p. 101)
205 x 105mm (8 x 4\(\frac{1}{8}\)in)
(Actual size)

Bountiful season (p. 115)
310 x 220mm (12\(\frac{1}{4}\) x 8\(\frac{3}{4}\)in)
(Enlarge by 146%)